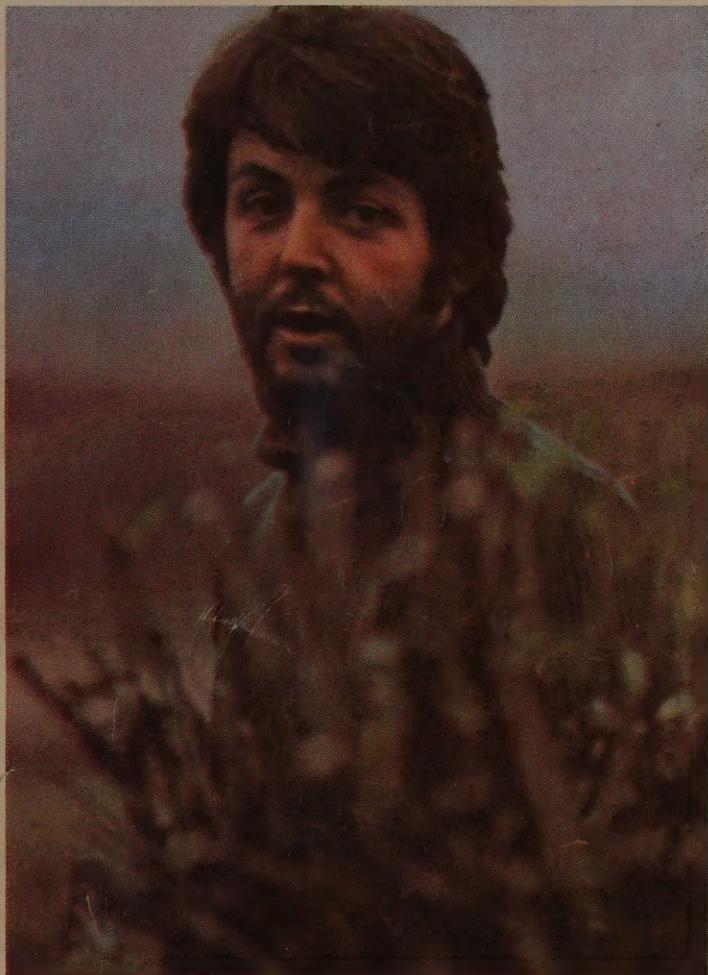


CDC  
35¢  
OCT.  
1970

# HIT PARADER

THE MIAMI SOUND  
THE WHOLE SOUTHERN SCENE



## PAUL GOES IT ALONE

**Question** Are all the songs by Paul McCartney alone?

**Answer** Yes sir.

**Question** Will they be so credited: McCartney?

**Answer** It's a bit daft for them to be Lennon/McCartney credited, so "McCartney" it is.

**Question** Did you enjoy working as a solo?

**Answer** Very much. I only had me to ask for a decision, and I agreed with me. Remember Linda's on it too, so it's really a double act. *{Continued}*

## DELANEY & BONNIE & FRIENDS

**DELANEY:** I learned to play from this work hand we had.

**HP:** How old were you?

**DELANEY:** I must have been eleven...twelve... *{Continued}*



WORDS  
TO ALL YOUR  
HIT SONGS

BALL OF CONFUSION

COME TO ME

WHO'S GONNA TAKE  
THE BLAME

I CAN'T TELL THE  
BOTTOM FROM THE  
TOP

CHECK OUT YOUR  
MIND

THE WONDER OF YOU

DON'T IT MAKE YOU  
WANNA GO HOME

INTO THE MYSTIC

CINNAMON GIRL

BABY HOLD ON

WHAT AM I  
GONNA DO

FREE THE PEOPLE

I WANNA TAKE YOU  
HIGHER

TRYING TO MAKE  
A FOOL OF ME

SUGAR SUGAR

DAUGHTER OF  
DARKNESS

HITCHIN' A RIDE

MY BABY LOVES  
LOVIN'

SOOLAIMON

LAY DOWN

**Simon  
and  
Garfunkel  
Bridge  
Over  
Troubled  
Water**

COLUMBIA

186809

**Crosby, Stills, Nash & Young  
Dallas Taylor & Greg Reeves  
DEJA VU**

ATLANTIC

188060

**THE 5TH DIMENSION  
PORTRAIT**

BELL

191205

**TOM JONES**

*Live in Las Vegas*

I NEVER TALKED LOVE AGAIN  
LOVE ME TONIGHT  
TALK ON YOUR LOVE LIGHT  
SWEETHEART OF MINE  
I CAN STOP LOVING YOU  
HARD TO PARROT  
DADDY BOY  
DON'T GET SO CLOSE  
TODAY  
I'M NOT UNLUCKY  
TWICE AND SHORT

Flamingo

PARROT

184507

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That's right! — you'll have two full years in which to buy your ten records. After doing so, you'll have acquired a sizable library of 22 records of your choice — but you'll have paid for just half of them... that's practically a 50% saving off regular Club prices! Without doubt, the Club offers you the "best buy" in records anywhere!

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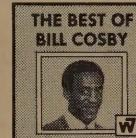
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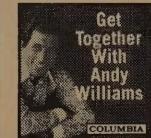
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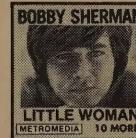
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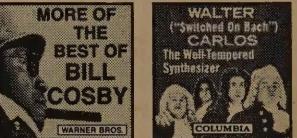
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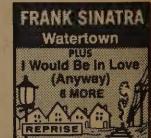
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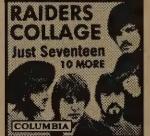
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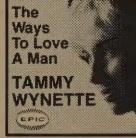
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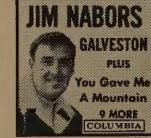
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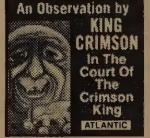
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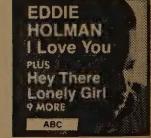
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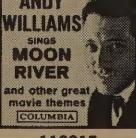


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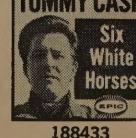
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I'M JOHNNY CASH**

COLUMBIA

186270

185843



188839

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Happy Heart  
Dear Heart  
Born Free

COLUMBIA

187666

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and handling

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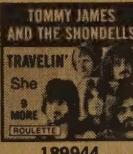
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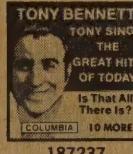
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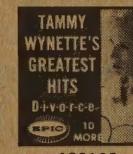
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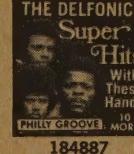
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Address.....

City.....

State..... Zip.....  
 Do You Have A Telephone? (Check One)  YES       NO  
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19 /PAUL GOES IT ALONE McCartney raps about his L. P.

23 /MORE MOODY BLUES NEWS It all began to happen . . . again

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OCTOBER 1970

hit Parader....

NEW YORK NEWS/Margaret Robin  
OLDIES CONSULTANT/Lenny Kaye  
CANADIAN EDITOR/Ritchie Yorke  
GURUISMS/Henry Edwards



## You can take home a Stratocaster free.

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Twin Reverb	575.00	450.00	125.00

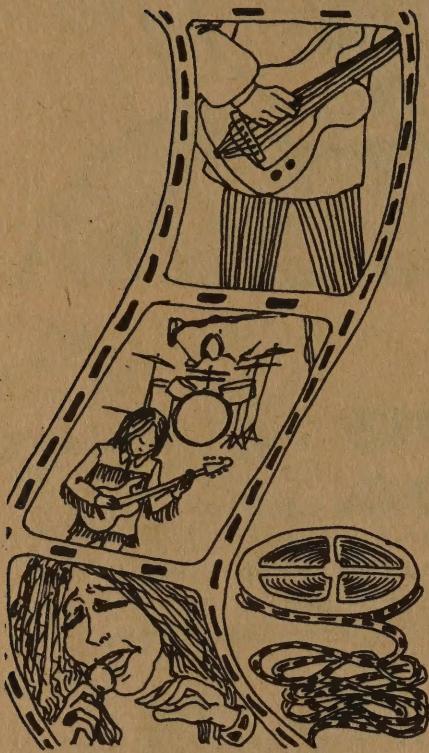
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# the scene



By Richard Robinson

## Public Relations

This month we have a guest columnist for The Scene. She is Penny Ross who is into the 'make them famous get their picture around' part of the music world. It's called Public Relations. Penny is a PR girl. She works with Ren Grevatt who is a PR man. Ren owns Ren Grevatt Associates. They do press for lots of people like The Kinks and Warner Brothers Records in New York. So here is what Penny has to say about Public Relations. □ Your editor, Richard.

A press agent is: one part public relations, one part psychiatrist, one part babysitter, one part cheerleader and many parts schizophrenic.

The music world is 'glamorous'. I may be sick. It is really swell. Lots of good times, lots of laughs. I can sympathize with the groups as they wend their tortuous way through America. That can be a genuine, super-drag. But I do wish they would understand that I am not, repeat, not, the enemy.

Being a press agent means that you must learn to cope with rampant paranoia and fast, or you will sink under the weight of the group's worries. It's trying to remain reasonably stable and cheerful in situations that would drive anyone insane. Telephones and managers (definitely managers) and where you have to be at noon make you crazy and old before your time. And Stills should know. Buffalo Springfield went over the edge from lack of money and recognition.

Money - we can't book, we can only promote when the bookings are made. Being a press agent is wondering why every booker in the world insists that English groups open their American tours at Fillmore East, when they KNOW that they will have to get new equipment in this country and then start to feel their way with American audiences - all in the space of two days or less. Why don't they open the show out-of-town. Richard Rodgers wouldn't have done that to "Oklahoma".

Being a press agent is arranging for hotel rooms across the country, disentangling group members from groupies so that they can get to interviews on time (you wondered why we always show up late), tactfully getting rid of people the group does not want to see (only to be asked later, "What happened to that guy? We were having a great interview." It's happened.), and learning to be cynical, because crying over a group's troubles doesn't do you or them any good at all.

It is a really swell job.

Press agents live and die by the telephone. An evening of light rain in New York City can destroy half a day's work. It's leaving messages that never seem to be answered. It's the "nobody loves me" syndrome. It's knowing you can't type too many people anymore. Even the writers who don't know anything know what they like.

Press agents run into a few problems that regular people-type people don't seem to have, except for tycoons, moguls and movie stars. There is a lack of private life. How do you find a nice young man in a reasonably discreet way, when the only men you meet are in the same business. Incest will be the ruination of us all. How do you find the time to carry on anything in any manner at all? It takes planning and an iron will -- a firm resolve that, for once, you WILL NOT go to a rock and roll show. Maybe a movie, maybe the ballet, but no more rock and roll.

Sometimes it works, but not often. The paramount word is frequently Hassle. Hassles at the Fillmore to get backstage passes for interviewers. Hassles with Madison Square Garden to buy any tickets at all. Hassles with the musicians who won't do interviews that have already been arranged. Ever try spending a Saturday morning trying to cancel five interviews that have been set for Saturday afternoon? Really fun. Hassles are phoning booking agents to get itineraries, and instead, being given lectures on the importance of the group involved and why aren't we showing more respect and attention, etc., etc.

And yet, and yet .... there is a lot of genuine enjoyment in it. There are the people who genuinely get a kick out of being interviewed, or at least, recognize it is an essential part of their business. It is occasional lunches at the Russian Tea Room to break the monotony of Clock Full of Nuts soup and sandwich. It is Peter Green giving me his Fillmore football shirt, when I said that it was something I had always coveted. It's Ray Davies sharing his apples and cheese with me, so I shouldn't starve while taking him on interviews around New York (it was quite obvious that I needed food more than he did). And it's John Sebastian smiling his goofy smile and kissing my hand when we said good-bye (and waiting to be properly introduced by his manager when we said hello - that's a gentleman).

Flacking is a chance sometimes to meet people whose work I have admired. It is getting a Christmas card from two groupies who came to the office one day. It is the occasional pleasant surprise of finding out that a friend I knew only over the phone turned out to look exactly the way I expected when I finally did meet him.

And it is making real friends - the kind who will be friends even when I am too old and tired to hack the business anymore. And it is making phony friends, which can also be fun. The ones I meet, see and who then disappear forever.

The people part is fun. Writing press releases and bios is an unmitigated bore, except for the newsletter which I write to amuse myself. And that's good too - that something I do to cheer me up appeals to the writers with whom I work. Trying to explain what a press agent is can be difficult. The nicest words in the English language are

THE END. □ Penny Ross



## Joni Mitchell's new album will mean more to some than to others.

Amy Foster, twenty-three years old and quietly beautiful, was sitting in her orange inflatable chair listening to Neil Young's second album and toying indifferently with the enormous antique ring on the index finger of her left hand. Mostly she was trying with the usual lack of success to avoid lapsing into that state of bored listlessness she'd found herself in so frequently of late as she waited for the Country Store delivery boy to arrive with her groceries and RIT, with which she planned to pass the evening by tie-dyeing some curtains for her '64 Chevy camper.

To say simply that she had been under the weather these past few days would have been to wildly underestimate the case. Indeed, ever since she had been told on Sunday night by a mutual acquaintance that David, who had left her a month ago in favor of some chick he had met at the Jeans West shop he managed, had up and married, Amy had been more than a little inclined to chucking everything in the back of her camper and taking off for indefinite points north to try to get her head

back together. Today, of course, was no exception: "I'm incredibly down, man," she observed to herself as the turntable's arm lifted quietly off "Down By The River" and someone began knocking impatiently at the back door.

It was the delivery boy. After depositing her groceries on the kitchen table he stopped to admire the Van Morrison collage she had made, so Amy offered him some tea. This he accepted with a gracious and endearing toothy smile.

As they sat in the living room sipping Constant Comment with orange honey mixed in and listening to side one of *Deja Vu* he, whose name turned out to be Barry, took out a concise little joint, lit it and took a couple of polite hits, and passed it over to Amy. "Mellow," she responded, her spirits lifting slightly.

"Hey, you really have a far-out system here," Barry commented in reference to her stereo set-up as she handed the joint back. "Do you think we could listen to some of Joni Mitchell's new album on it?" for he had purchased *Ladies*

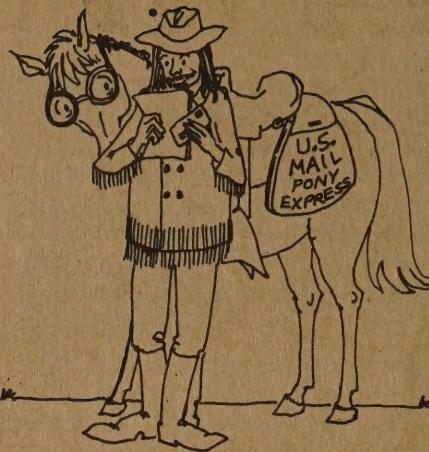
*of the Canyon* at the Music Hall just that afternoon. "Hey, groovy," agreed Amy, who had not even realized that the album had been released.

So Barry brought it in and placed it on the turntable. By the time "For Free" was over they were both quite mellow indeed. As much as they downed her by reminding her all too vividly of her now-irrevocably-consummated relationship with David, "Willy" and "Conversation" were somehow reassuring—there was someone else, even another canyon lady, who really knew. Amy began to feel a little better.

By the time "Circle Game" had finished, Amy was no longer dejectedly contemplating splitting for Oregon. In fact, she could scarcely wait for the sun to get through setting so she could drive up to the top of Lookout and watch Los Angeles twinkle beneath the indigo April sky.

Joni Mitchell's *Ladies of the Canyon*  
On Reprise albums and tapes

**we  
read  
your  
mail**



Dear Editor:

This is in reply to the letter in April Hit Parader, putting down Ginger Baker.

The only thing in the letter that was true or worth reading was "each to his own".

Evidently he can't keep up with the music that is being played today! For example he said, quote; What about all the great but unheralded drummers such as Viv Prince of the old Pretty Things, Barry Jenkins of the old Animals, Hugh Grundy of the old Zombies, Tom Schiffrer of the old Shadows of Knight, etc. They probably were good in the olden days.

Ginger Baker is on top now! He got there because he is good, not because he uses flapdoodles and triple bass drums.

Like I said, he is lost in the old music. The only thing I can say is he is missing some No. 1 drumming.

Cecil Wayne Scott  
Cody, Wyoming

Dear Editor:

("New Face" was recorded over 2½ years ago when drum solos weren't so common place). Sawyer comes back with another solo far too superior to anything ever done by Winwood. Then "Sanity Inspector" — more shades of Manfred Mann.

"Feel Your Way" is a complete turnaround. It has a very similar feel to the old SDG's "Dust My Blues". Hardin throws in a mean guitar riff and shouts an important blues phrase".

Spencer's production of "New Face" is another important asset, and is a far better job than Jimmy Miller's attempts.

Side Two rips open with "Morning Sun" which is even more powerful than "Gimme Some Lovin'". Spencer throws in some incredible bass lines and Hardin sends out torpedoes on guitar. Sawyer, as always, is

superb on this cut. He is so subtle it's unbelievable. His organ is tight and unobtrusive you come to listen for its subtlety. Great! "Moonshine" is an up-tempo blues reprise to "Morning Sun". Walking bass, and Sawyer again blazes into the fade-out. "Don't Want You No More" (a different and better version than the 45) opens with Hardin's piercing guitar and yet another great organ solo.

"Time Seller" (the next cut) is a masterpiece lyrically, musically, and production-wise. Clear, precise chording on the guitar is juxtaposed against a string quartet from an insane asylum. Spencer's production soars, and in a stroke of genius, he stops the tape, and the cellos die on your turntable in a mocking-laugh-riff. You have to hear it to understand, but it's true!

The final cut is "Stop Me, I'm Falling". A 1920-ish horn section opens it with a pseudo-serious-Moody Blues piano line. Then Spencer reads a quite With His New Face On /the Spencer Davis Group United Artists UAS 6652

The other day I came across a Spencer Davis single "Time Seller/Don't Want You No More". Vaguely recalling it, I bought it. When I got home and played it, I couldn't believe how great "Time Seller" was. (Waves of mad cellos flowing out from his speakers, the lad said, "Zowee", and flipped the hot wax over for a spin. "Good gravy! Even better!" )

The next day, I went and scrounged a copy of their LP "With Their New Face On", which I soon found out was just as great.

When Stevie Winwood left the SDG (remember?) for Traffic, (Blind Faith, Air Force, etc.) the general teen populus thought that the SDG would disappear into the world of forgotten rock and roll stars. This was a good guess, because all the SDG had been

was a back-up group for the multi-talented Winwood. Spencer Davis was an uninspiring rhythm guitarist and Muff Winwood (bass) and Pete Yorke (drums) were nothing spectacular. However, the departure of the Winwood brothers could not have been more beneficial for Spence. His new group which he immediately formed (Spence on bass, Eddie Hardin on Lead, Phil Sawyer on organ, and Pete Yorke on drums), completely erases any memory of Stevie Winwood.

Side One opens with "With His New Face On" which is very surprising. Violins and mellotron dominate the cut, which was written by Davis and Hardin. "Mr. Second Class" is mildly reminiscent of Manfred Mann, but that's all right. Pete Yorke excels on this cut (as on them all!), which is another surprise judging from his past performances. "Alec In Transitland" is a seven minute jazz-jam. It shows off Sawyer's remarkable organ playing, as well as his adeptness on piano. Yorke even solos (!) and comes off well. Moving poem, and finally the piano crashes in and then fades.

"With Their New Face On" is a remarkable achievement for the Spencer Davis Group, as it would be for anyone. There are a few small flaws, of course. At times, Hardin seems to be imitating Winwood's imitation of Ray Charles, but that's all right too. Strangely at times the SDG sound remarkably like Traffic, even though this LP was released before "Mr. Fantasy". The opening cut says it best,

"With his new face on  
he knows things will go his way."

Thanks,

Steven Davey  
77 Weeping Willow  
Thornhill, Ontario,  
Canada

# THE MIAMI SOUND



*Where  
All  
The  
R and R  
Children  
Love  
To  
Record*

*More and more artists are getting the word and have scheduled recording dates in Miami. Joe Tex will soon be cutting a disc at Criteria.*

A small recording studio located only a couple of miles from the gaudy, neon dressed hotel strip that is the major winter tourist attraction in America may very well be the new, hip place to record. Bob Dylan was scheduled to record there, but he would have been a little late in getting there, just as the Rolling Stones were a little late in getting to Muscle Shoals, Alabama when they recorded their song "Wild Horses" there during their recent tour. Muscle Shoals was the last place to record that everyone was carrying on about, but the scene shifted to Miami about six months ago when Aretha Franklin recorded her latest album there.

Since then Studio B at Criteria Studios in Miami Beach, where Atlantic Records has a one year lease, has seen the likes of Brook Benton, Sam and Dave, Wilson Pickett, Lulu, Delaney and Bonnie and Friends, Carmen McRae, the Rascals, Dee Dee Warwick, Aretha Franklin and scheduled are Ronnie Hawkins, Joe Tex, Esther Phillips.....the list is very impressive.

The man responsible for the Miami scene is Jerry Wexler, the Vice President of Atlantic Records. In his early fifties, Wexler made Ray Charles famous in the 1950's and did the same for Aretha Franklin in the 1960's. He had been involved with recording in Muscle Shoals, but has now brought his activities to Miami. Why Miami? "I like the Southern recording situation, the weather and the facilities...outdoor life, fishing and boating, and we had to get away from record-

ing in New York City. I don't find it pleasant to record in New York anymore. Even though we have our executive offices in New York, I get different feelings from different studios. I get a very good feeling from this studio...I get a good feeling from the Muscle Shoals studio too...but here you can step outside and see palm trees and white sand, and my family can be here, whereas in Muscle Shoals there was no "Life" really, it was the studio and the hotel," Wexler said. Tom Dowd, the engineer and producer who works closely with Wexler said, "Miami is convenient. I won't say that it is the best place in life, but it is a lot better than New York, and we find this studio great. My wife and I sold our house in New York and are living here 'permanently'." The Wexlers are planning to do the same, and five families have made the move as well, the five families of the musicians that make up the Atlantic house band, the Dixie Flyers.

The Dixie Flyers have backed Aretha and a few of them worked with Bonnie and Delaney on their new album. And they are the musicians that Dylan wanted to work with. Wexler said, "This is an Atlantic situation here, but the one exception is friends, friends from other labels, like Tony Joe White who produced a record here, and Taj Mahal who did a session here with the Dixie Flyers.

His recording director Robert Johnston asked if he could utilize the rhythm section and I was delighted. I hope he cuts a smash album for Columbia!"



*Many rock & roll greats have already recorded at studio B in Miami, stars such as Aretha Franklin and Brook Benton.*



The Dixie Flyers are made up of Jim Dickinson on piano and guitar, Charlie Freeman on guitar, Mike Uttley on organ, Tommy McClure on bass, Sammy Creason on drums. "These are all Memphis musicians, and that term has come to be pregnant with meaning...Memphis musicians...", says Wexler. The Flyers are what Booker T. and The M.G.'s were in the early days, young, funky musicians of the southern school of rock and soul music. Jim Dickinson talked alot about what they had all been through: "I'm from Memphis and I've been playing for sixteen or seventeen years. Me and Charlie go way back together. He was the leader of the original Markeys - or the band that became the Markeys - they were called the Royal Spades then. And we shared a common singer, his name was Ronnie Angel. Steve Cropper was Charlie's rhythm guitar player, and this was all around 1959...1960. Three of us are from Arkansas, me, Uttley, and Sammy - Tommy's from Memphis and Charlie's from Mississippi. But we all lived in Memphis for years except Mike who lived in Arkansas, until we moved out here. We've all worked for Chips Moman at one time....I worked at American and at that time the whole American rhythm section was made up of Tommy Cogbill and me! They couldn't afford to hire anybody else! Charlie has worked for Chips, and Sammy has worked for Chips....Tommy McClure has been



*Bob Dylan may soon become an important part of the "Miami Sound."*

on every record James Carr ever made, and that might not sound like a great deal unless you're into r & b. James Carr is one of the greatest r & b voices, he's only had one hit, but his records are consistently great. Mike and Sammy were the Bill Black combo, Sammy was the leader of the Bill Black combo for a long time. He went on the first Beatle tour with the combo...He's just recently quit Tony Joe White, and he's on all of Tony's records...oh yes, and Freeman toured with Jerry Lee Lewis."

These musicians have been around for awhile. And they're still quite young. There's something about the whole Southern scene that gets people into music early. Wexler says it's the country, and it's church. "Black or white, anyone who comes from this environment has the same local genius, the same local soul. It's just root American music that they're all playing, and it's the Southern lifestyle. It's simplicity," he says. Charlie Freeman said, "I grew up in East Memphis, that's suburbia. I had to go downtown and hang around with black guys to find out what was happening as far as music was concerned. The Black Baptist churches - there's almost constant rhythm throughout the whole thing, throughout the entire sermon, the preacher chants, it's a constant

tempo; whereas in a white church, they'll get up and sing the hymn, and every now and then they'll get into it. Except for the Holy Rollers and the Holiness and those sects... Boy, do they get into it! We used to go down to the Holiness Church and stand outside...I made it a point to go to the black churches and the black people to learn music."

How did Jerry Wexler find these musicians? If you're involved in the Southern music scene, everybody knows everybody else, or at least who they are, it seems. "The reason that we all know each other is that everybody else down there is so hostile", laughed Dickinson. "You seek your own kind for safety, if nothing else. That's why Memphis is happening for sure! There are a lot of musicians from Lawton, Oklahoma, but you never hear of the Lawton, Oklahoma sound! There aren't too many studios in Lawton...not too many of your big stars come from Lawton!, but there is a Lawton, Oklahoma sound." Charlie added, "There's a definite Memphis sound because of the musicians there, but there's an Indianapolis sound, there's a Cincinnati sound..."

Whether or not anyone can or cares to define these different "sounds" - there is a definite happy recording scene going on in Miami, and everyone is pleased about it. Wexler found the musicians after they got together at the Memphis Blues Festival, and had done an Albert Collins album together. He signed them as a separate recording act, and they will be making their own records as well as being house band. What if they tire of being studio musicians only? "Well," says Wexler, "we'll just have to feel our way. Right now we want them to record and have records of their own, and they're happy being here." They certainly seem to be. They go to the studio daily whether they have to or not, and when I was there they were involved with practicing, listening to Leon Russell's new album, and sitting around and rapping to everyone. And everyone actually stayed through dinner and had fried chicken.... But when you walk into the control room and see Wexler sitting behind the glass talking to Tom, and the group is into the making of music, you realize that it's all for real.

The Dixie Flyers don't seem to feel that they're missing anything by not being out on the road. "I did about six years on the road, it's kind of like paying your dues. I think every musician ought to do it, it's the best experience you can have," said Charlie Freeman, talking very much in the past tense. "Exclusive studio work is a lot better than like when we were in Memphis and anyone could come in and we'd have to work on their sessions, you'd be with producers and people who wouldn't know a thing. I would rather cut with anybody Atlantic gave me than go back on some of those dates," said Jim Dickinson. "We're not going out on the road with any r & b acts. Maybe ourselves someday, but there's two different things. When you make a record, it's a one time thing. The way I look at it is this- there's a lot of people in this business who play piano a lot better than I do, there's a lot of people walking the streets who play piano a lot better than I do! - but one time, I could play piano *real* good! And you only have to do it one time to make a record. For two and a half minutes you have to *cook!* But when you're on stage it's another thing....there's a song you do, and you've got an arrangement to it, and there's people all around, and lights, and you're drunk...and it's a *drag!* But in the studio you're drunk and it's not a drag! Cause you only do it once!"

The amount of experience that these boys have had is impressive. Jim Dickinson also played on the Rolling Stones' "Wild Horses" session, and he talked about how he feels that the way that was done was the way he likes to record: "Jagger worked up the song on the floor, with a hand held mike, and he's singing into earphones. Everybody's hearing his voice, and in several of the cases he was writing the lyrics as he was going along...actually "Wild Horses" was the one I played on, but "Brown Sugar" was the best example because they didn't have all the words to "Brown Sugar"...and



The Dixie Flyers, L to R, Tommy McClure, bass; Mike Uttley, organ; Tom Dowd; Jerry Wexler; Sammy Creason, drums; Charlie Freeman, guitar; Jim Dickinson, piano and guitar.

he works it up until he gets four verses he digs, and then they put one down. Then Jagger gets into the control room and plays it back. Then, from the control room Jagger sets the sound of each instrument...after they've cut it...know what they want...have a feeling. Then he goes back on the floor and sings with a hand held mike. Now this hand held mike, he's got to be getting an awful lot of bleed, and a couple of amps are distorting bad. It's not that he gets the best possible sound, but he gets the best *Rolling Stones* sound. That's why I want to get more into engineering for our stuff, because an engineer might have cleaned something like that up, and have cleaned it up too much." Jim also played steel guitar on a recent "old" Johnny Winter lp, something that amuses him because "The liner notes, written by somebody who thought he was hip, said special notice should be made of Johnny Winter's steel guitar playing, and it was me! And it's terrible! I had just bought my steel guitar and it was really bad...."

Charlie toured with Jerry Lee Lewis and has great respect for him. "Jerry plays rock and roll. He's probably one of the few who do. He's the King of rock and roll. Just ask him. He'll tell you," Charlie smiled. "But I believe he is."

The Dixie Flyers record in the studio the same way that most of the artists who record there do-live. There is not a lot of overdubbing and in many cases they don't even re-do the vocal tracks, as was the case with a few of the songs Bonnie and Delaney recorded. Bonnie said that she and Delaney didn't like to do anything in the studio that they couldn't reproduce on stage, and the other way around as well. In Studio B there are live performances going on all the time. Jim expressed his views about it in regard to his group, "We're not a rhythm oriented band, we all play licks and we're trying to fit as many things in together without overlapping and still let the track breathe. So we have to do this without overdubbing. It's like we don't play with just one person reacting off one other person, when we get into it we all play with each other. So if you turn one track off and then try to fill it in, it wouldn't make any sense."

The atmosphere at Criteria Studio is warm and friendly and full of family. Charlie Freeman's wife Carol comes around

with their adorable two year old daughter and supper for Charlie, Sammy Creason's wife Claudia runs a song publishing company - Lulu and Bonnie have recorded songs from the material she has-, Jim Dickinson's wife Mary is the business manager for the group and catalogs tapes for Atlantic, and Shirley Wexler is an ever-present, gracious hostess. "I answer the phones for Jerry," she laughed. "We originally came down here for a weekend every now and then to rest, now I'm going to sell my house in New York because we're never there!" Proof of how much Wexler has gotten into living and working in Miami are the two telephone jacks that have been installed into the trees in his backyard!

But it certainly is a great place to work. The Rascals have recorded there and they got a good sound from New York studios. They also are self-contained and don't need the Dixie Flyers. But there's something about that sun and the fact that music is the most important thing on the daily schedule, that makes it all highly desirable for musicians. And the Southern style of recording is something that one hears a lot of talk about down there. "It's utilizing head arrangements and utilizing Southern musicians, who grew up as country musicians, but then were influenced by rock and roll and blues," Wexler said. "Particularly blues and rhythm and blues, gospel. It's all about people like Booker T. and The M.G.'s and the Muscle Shoals rhythm section with Roger Hawkins and Jimmy Johnson, the American rhythm section who just backed Elvis and Dionne Warwick and B.J. Thomas under Chips Moman's direction - with Reggie Young, who's one of the super guitar players in America, and our own band which I'm so happy with, which is a Memphis bred band. It's just that these people play soul music better than anyone in the world, and singers have a tremendous rapport with them. Aretha Franklin loves to record here and loves this band, and it all has to do with the Southern life style."

Wexler added, "The recording we do here is without arrangers, without charts, no paper, which is not to say that it isn't highly disciplined. We don't permit the slightest mistake of intonation or time. There's some notion in the North

(continued on page 58)



# *Really Listenable* **SIR DOUGLAS QUINTET**

"**Y**ou can't live in Texas if you don't have a lotta soul!" Sir Douglas says in one of his songs and he's right, for outside of New York and California, the state of Texas has probably contributed more to the current rock scene than any other geographic area in the U.S. The musicians and groups who got their starts in the Lone Star State are many: from Joplin to Tracy Nelson, from Johnny Win-

ter to Steve Miller. And, of course, Sir Douglas.

Those who have seen the Sir Douglas Quintet perform or who have heard them on their albums on Tribe or Smash, agree that the act is one of the finest on the pop music scene. Said Ralph Gleason, influential critic of the San Francisco Chronicle: "The only band I have heard play blues recently that was really listen-

able in a musical sense is the Sir Douglas Quintet, and they are great because they don't do it like the others."

What is it about the Sir Douglas Quintet that wins over so many fans? Part of it is the music, a very personal almost folk-like trip, in which Doug and his fellow members reminisce about Texas or wherever their travels have taken them. It's quite unpretentious, and so are the



FRANK MORIN, JOHN PEREZ, HARVEY KAGAN, AUGIE MEYER, DOUG SAHM

live performances by Doug Sahm (vocals, guitar, fiddle), Frank Morin (sax and vocals), Augie Meyer (organ and piano), John Perez (drums), and Harvey Kagan (bass). When they're up on stage, you know they've been together for more than five years; they're that tight; and yet at the same time, so loose and relaxed.

The Sir Douglas Quintet first came into prominence back in 1965, when, while living in San Antonio, they traveled to Houston to cut "She's About a Mover" at Gold Star Studios under the direction of producer, Huey P. Meaux. "Huey had been waiting four years to record me, but during that time I felt I just wasn't ready," recalls Doug. "But when the time came, we just went in and, with Huey and Doyle Jones, our engineer, we cut, 'Mover.'"

"She's About a Mover" was a smash, and it's no wonder considering Doug's background. The San Antonio native be-

gan singing c&w at age six over KMBC radio. He stayed with c&w for awhile and by the time he was 15 started picking at the blues. By that time, he had begun hanging around outside the Eastwood Country Club in San Antonio, listening to the blues greats playing inside.

"Yes, that's where I learned guitar, man. Just sittin' in that field alongside the club. Little Willie John would be there; you could hear that voice driftin' across the field. T. Bone Walker... all that music driftin' out into the night."

While Doug was really getting into music, he also was having quite a time playing first base for the East Side Merchants in the Pony League. In fact, one year he hit .317. But what with all his success in baseball, it was still music that meant the most to him.

By the time he was 15, Doug was able to get into such clubs as the Ebony, on

Nebraska Street, where he was allowed to perform. In May of 1960 he graduated from San Antonio High School and took off for California. After just a couple of months he returned to Texas due to insufficient funds. In 1961 he was off to New York and Chicago, but again was forced to return to his home because of a shortage of money.

In February, 1964, Doug began playing at the Blue Note Lounge in San Antonio. Before the year was out, the Sir Douglas Quintet was formed. "We knew we had a groove and that we had a chance," Doug recalls. "So we went to see Huey."

And that was where things began to happen for the Sir Douglas Quintet on a national and international level. "She's About a Mover" was recorded on January 14, 1965. By the first week of April

(continued on page 49)

*The Sir Douglas Quintet enjoys performing in front of an audience. Their very personal, almost folk-like style is the key that wins over so many fans. The Whisky A-Go-Go in L.A.*



# ERIC CLAPTON PLAYS & PLAYS... O V A T I O N

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# A Partial List Of **ROCK PUBLICATIONS**

Interested in who else has to say what about rock music, well we asked Robin Day Glenn to get together a little list for us. She didn't cover all the bases, but she pretty much covered the scene. Two new publications that have sprung up since Robin did her research are Big Fat out of Ann Arbor and Crawdaddy (as a newspaper) out of New York.

**Berkeley Tribe.** Weekly. \$6 a year. P.O. Box 9043, Berkeley, California. Strongly-worded political commentary fills most of this radical underground, edited for California "street people" and students. Even the columns devoted to rock are likely to be spiked with political invective. Some space is also given to news and services available to the local hip community.

**Changes.** Bi-weekly. \$11 a year. 80 Fifth Avenue, New York 10011. The clean, simple format and plain writing of this young newspaper are in sharp contrast with many of the other publications in the field. Features and reviews of rock music comprise the bulk of the editorial content, but subjects such as astrology, politics, and poetry are covered as well. Editorial "identity" isn't clear cut as yet, but most of the articles are well thought out, human and easy to read.

**Circus.** Monthly. \$6 a year. P.O. Box 4552, Grand Central Station, New York 10017. Edited for the younger set, this is a magazine about "rock culture," which means it doesn't have to be music, but it usually is. Glossy paper and color layouts.

**Creem.** 24 issues for \$5. 3729 Cass Avenue, Detroit 48201. This magazine looks like an underground, but it concentrates almost entirely on news shorts, interviews, article and reviews about rock by young people who dig it.

**East Village Other.** Weekly. \$6 a year. 105 Second Avenue, New York 10003. Heavy emphasis in this well-established underground newspaper is placed on rad-

ical politics, including news on the national level and editorials. Lita Eliscu writes about films, records, rock concerts, and anything else, apparently as the spirit moves her.

**Evergreen Review.** Monthly. \$10 a year. This is a national literary magazine for adults, young and old, on the left side of the political spectrum. Features on contemporary topics, fiction, and stories on all the arts are written by top-notch talents. Sophisticated, but neither dull nor snobbish.

**Fusion.** Bi-weekly. \$7 a year. 909 Beacon Street, Boston 02115. This rock/culture newspaper consists of articles, reviews and interviews of rock personalities. It's carefully edited to give you the meat of each story from a number of different angles, with some special issues on rock personalities.

**Kaleidoscope.** Bi-weekly. \$5 a year. P.O. Box 5457, Milwaukee 53211. This magazine is a mixed bag of underground fare, directed mainly to the Midwest student community. John Kois handles musicnews with intelligent commentary. The editors have a way with words and good senses of humor.

**L.A. Free Press.** Weekly. \$6 a year. This crusading underground includes radical news on the national level, but directs most of its attention to the problems and interests of the West Coast hip community. Plenty of "how-to" articles, journalistic coups and exposés, and advice columns such as Dr. Hippocrates. The arts,

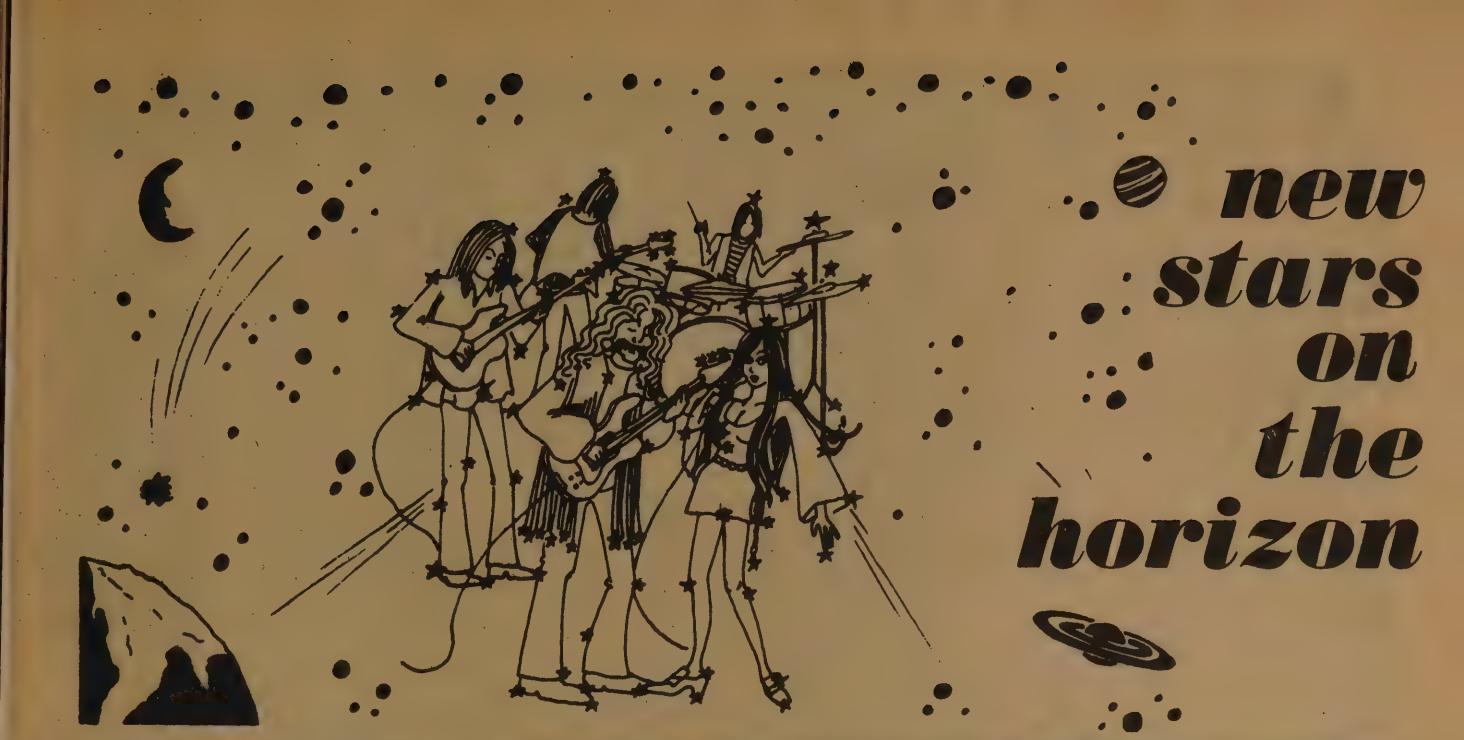
including rock, are given good but limited coverage.

**Ramparts.** Monthly. \$8.50 a year. 1606 Union Street, San Francisco 94123. Articles in this national magazine address on- and off-campus intellectuals from a distinctly leftist viewpoint (International Editor is Eldridge Cleaver). Contemporary culture, including rock, gets plenty of attention, but these stories are likely to be given in context with the sociological and political implications of the music.

**Rock Magazine.** Bi-weekly. \$5 a year. 68 Seventh Avenue, New York City. Stories about rock music and the people who make it fill 100% of this youthful publication for fans. Although the magazine is printed on newsprint, unusual or exclusive photos are a specialty.

**The Seed.** Bi-weekly. \$6 a year. 2551 North Halsted, Chicago 60614. Plenty of variety in the subject matter, (ecology, politics, medicine, philosophy, arts) plus an imaginative use of color in type and graphics make this underground newspaper interesting if unsophisticated reading. Reviews of films, books, and music appear irregularly, but they're good when they're there.

**Village Voice.** \$6 a year. Weekly. Sheridan Square, New York 10014. Now completely above ground, the Voice is the grandaddy of the underground newspapers. Articles cover arts, culture, politics for New Yorkers, with a liberal, intellectual slant. Rock news and reviews by Don Heckman, Brian Keating, Robert Christgau, and Howard Smith appear in regular columns. □Robin Day Glenn,



# new stars on the horizon

## DAVID PEEL & THE LOWER EAST SIDE

**O**ut there. Out there beyond our drawn down blinds, our thick window shades, our curtains, our drapes, our glass shields, out there lies the world of the streets.

And on those streets, we find the people. And where there are people, sooner or later we will find David Peel and the Lower East Side out there playing their music, singing their songs, and communicating.

According to David Peel himself, the Lower East Side is the only professional group that will always be playing on the streets. "You've got to be with the people to communicate," he said, and group member Billy Joe White joined in, "We have to know the people, because if we don't know what they're into, we have nothing to say to them."

David Peel, along with the Lower East Side, Billy Joe White and Harold C. Black, believes that music is the medium of their special kind of communication. And they believe that audience participation is a part of the process of communication. "A man without Music," says David Peel, "is a man without Life. That's why the only way a musical group can be really complete is for the audience to join in. We create this kind of total theatre experience by offering small musical instruments such as tambourines to the audience and by singing songs which make it easy for everyone to join in vocally. The artists themselves should serve only to start the ignition. The audience is the real performer."

Living on the streets has been the most significant experience in the lives of each of the members of the Lower East Side. "Before the freedom of the streets," said Billy



Joe White, "It used to be the greasers, the cars, the girls, the teased hair and 'she's real fine my 409'. I came to the Village in

New York from Staten Island and I traded in my surf board for twenty dollars and a broken down guitar." Like so many other

young people, Billy Joe met David Peel four years ago in Washington Square Park. "All we ever did in those days was run around singing and screaming about bananas."

David Peel picked up the tag name of "Banana Dave" and it stuck. Harold Black was roaming about in Greenwich Village at about the same time, living in the streets, escaping back into reality. "The only way to learn how to live is to take your thumb and travel the road," he said. "The first time I ever felt I existed was when I came to the Village and saw and said, 'Look at all those people doing what they want to do and living the way they want to live.'

For all three, the music is important because it furthers the cause of communication. And the cause is the most important thing in the lives of the Lower East Side. As Billy Joe sees it, "Once you have no cause to fight for, you die." Much of the music of David Peel and the Lower East Side is music that concerns itself directly with the social milieu of contemporary American life. It offers a vision of America that is not easy to find. It is a vision with honesty and clarity and truth. It is a vision from the streets. □

Josephine and company

#### RARE BIRD

Rare Bird is the first small group which has gone beyond the use of the improvisational break, a familiar jazz motif, and really fused jazz and rock.

Within recent years many groups have united the better qualities of jazz with the rock format. There is, of course, no denying the influence that jazz has had on all types of music. What contemporary rock groups have done is to begin utilizing the more interesting time signatures, harmonics and instrumentation normally associated with jazz. The foremost example of this union has to be Blood, Sweat & Tears, but there are many others, notably, Chicago, Lighthouse and Ten Wheel Drive.

What they all have in common is that they are big bands. Essentially all they have done, upon close examination, is to take the rock quartet or quintet and augment that with brass. But England's Rare Bird is about to change that all.

Rare Bird is unique in its instrumentation as well as its approach. And yet they are the essence of colloquialism. It is a quartet made up of organ (Graham Field), electric piano (Dave Kaffinetti), bass guitar (Steve Gould) and drums (Mark Ashton). Yet, despite the limitations of four pieces, the sound is remarkably full and rich. The lack of guitar is explained by Graham Field who masterminded the group, "I hated guitars as a kid and not until Eric Clapton and Jeff Beck came along did I change my mind. But the



guitar has a romantic sound, not a nasty little sound. We want to do a kick in the ribs, razor edge and you can't get that with the lovely Clapton sound. An electric piano on fuzz is really evil!"

Graham has also brought some classical influences to the group. (This is not unfamiliar to some modern jazz artists such as John Lewis of the MJQ.) Still, the overwhelming theme is jazz-rock.

Rare Bird are perfectionists. Each member has a monitor speaker behind him, thus enabling him to hear the complete sound of the group as it is every second and to be aware of the total texture of the sound rather than relying on the bass line.

How Rare Bird came to record has a rather story book quality to it. They approached Tony Stratton Smith because they knew him as the manager of the Nice and asked him to listen to some tapes. He accepted the tapes but didn't get around to listening to them for about a week. During that time they called frequently to see if Smith had gotten around to listening to the tapes. As Smith put it, "I was rather impressed with their persistence and the fact that I heard that CBS was interested in them."

When he finally did hear the tapes it was rather hard to hear the backing since they were monaural but Smith was grabbed immediately by Steve Gould's voice. To find Rare Bird, Smith traveled to the Battersea section of London, where he found them all crowded into Graham's front room. They had made an arrangement with the neighbors to only practice between the hours of ten and six. The

room was packed with equipment, bodies and wires requiring any listener to sit two rooms away. But even at that distance there was no mistaking the quality of their sound. Smith signed them immediately.

Within ten days after signing the group, producer John Anthony announced that the first album by Rare Bird had been finished in twelve hours of studio time. They then began the round of clubs in England. The first stop was Mother's in Birmingham where the group, who had never performed live together, received a standing ovation. No small feat that, since all the top English acts play Mother's - the Stones, the Who, Led Zeppelin - the list reads like a who's who in pop music.

Their next triumph came a week later when they were booked into the Marquee Club in London. During their second number the club manager said that he wanted them for a residency. Only three groups at any given time are chosen for this honor and those bidding for it number in the hundreds.

A few brief weeks after the release of Rare Bird's first single it appeared on the British charts. Shortly after that an agreement was reached whereby Probe Records would release Rare Bird's album here and in Canada. Thus their odyssey is about to become worldwide; plans are being made for them to make their first U.S. tour this Spring.

Writers and critics will discuss the influences and directions they hear in Rare Bird ad nauseum, but it is all in the listening. Rare Bird are here. □ Don and the gang

# **PAUL GOES IT**

## **ALONE**



**Question** Why did you decide to make a solo album?

**Answer** Because I got a Studer 4 track recording machine at home - practised on it (playing all in-

struments) - liked the results, and decided to make it into an album.

**Question** Were you influenced by John's adventures with the Plast-

ic Ono Band, and Ringo's solo LP?

**Answer** Sort of, but not really.

**Question** Are all the songs by Paul McCartney alone?

**Answer** Yes sir.

**Question** Will they be credited: McCartney?

**Answer** It's a bit daft for them to be Lennon/McCartney credited, so "McCartney" it is.

**Question** Did you enjoy working as a solo?

**Answer** Very much. I only had me to ask for a decision, and I agreed with me. Remember Linda's on it too, so it's really a double act.

**Question** What is Linda's contribution?

**Answer** Strictly speaking she harmonises, but of course it's more than that because she is a shoulder to lean on, a second opinion, and a photographer of renown. More than all this, she believes in me — constantly.

**Question** Where was the album recorded?

**Answer** At home, at E. M. I. (no. 2 studio) and at Morgan Studios (WILLESDEN!)

**Question** What is your home equipment, (in some detail)

**Answer** STUDER 4 TRACK machine. I only had, however, one mike, and, as Mr. Pender, Mr. Sweatenham and others only managed to take 6 months or so (slight delay) I worked without V. U. meters or a mixer, which meant that everything had to be listened to first (for distortion etc. . . .) then recorded.

So the answer

STUDER,  
1 MIKE,  
and nerve.

**Question** Why did you choose to work in the studios you chose?

**Answer** They were available. E.M.I. is technically good, and Morgan is cosy.

**Question** The album was not known about until it was nearly completed. Was this deliberate?

**Answer** Yes, because normally an album is old before it comes out.

(A side) Witness "Get Back".

**Question** Why?

**Answer** I've always wanted to buy a Beatle's album like "people" do and be as surprised as they must be. So this was the next best thing. Linda and I are the only two who will be sick of it by the release date.

We love it really.

**Question** Are you able to describe the texture or the feel or the theme of the album in a few words?

**Answer** Home, Family, Love.

**Question** How long did it take to complete — from when to when?

**Answer** From just before (I think) Xmas, until now.

"The lovely Linda" was the first thing I recorded at home, and was originally to test the equipment. That was around Xmas.

**Question** Assuming all the songs are new to the public, how new are they to you? Are they recent?

**Answer** One was 1959 (Hot as Sun). Two from India, Junk, Teddy Boy, and the rest are pretty recent.

Valentine Day, Momma Miss America, and OO You, were ad-libbed on the spot.

**Question** Which instruments have you played on the album?

**Answer** Bass, drums, acoustic guitar, lead guitar, piano and organ - mellotron, toy xylophone, bow and arrow.

**Question** Have you played all these instruments on earlier recordings?

**Answer** Yes, — drums being the one that I wouldn't normally do.

**Question** Why did you do all the instruments yourself?

**Answer** I think I'm pretty good.

**Question** Will Linda be heard on all future records?

**Answer** Could be; we love singing together, and have plenty of opportunity for practice.

**Question** Will Paul and Linda become a John and Yoko?

**Answer** No, they will become Paul and Linda.

**Question** Are you pleased with your work?

**Answer** Yes.

**Question** Will the other Beatles receive the first copies?

**Answer** Wait and see.

**Question** What has recording alone taught you?

**Answer** That to make your own decisions about what you do is easy, and playing with yourself is difficult, but satisfying.

**Question** Who has done the artwork?

**Answer** Linda has taken all the photos, and she and I designed the package.

**Question** Is it true that neither Allen Klein nor ABKCO have been nor will be in any way involved with the production manufacturing, distribution or promotion of this new album?

**Answer** Not if I can help it.

**Question** Did you miss the other Beatles and George Martin. Was there a moment, e.g. when you thought: "Wish Ringo was here for this break"?

**Answer** No.

**Question** Assuming this is a very big hit album, will you do another?

**Answer** Even if it isn't, I will continue to do what I want — when I want to.

**Question** Are you planning a new



*Paul and Linda McCartney*

album or single with the Beatles?

**Answer No.**

**Question** Is this album a rest

away from Beatles, or start of solo career?

**Answer** Time will tell.

Being a solo album means it's "the start of a solo career" . . .

and not being done with the Beatles means it's a rest. So it's both.

**Question** Have you any plans for live appearances?



*Paul McCartney with daughter Mary*

**Answer** No.

**Question** Is your break with the Beatles, temporary or permanent due to personal differences, or musical ones?

**Answer** Personal differences, Business differences, Musical differences, but most of all because I have a better time with my

family.

Temporary or permanent?  
I don't know.

**Question** Do you foresee a time when Lennon - McCartney becomes an active songwriting partnership again?

**Answer** No.

**Question** What do you feel about

John's peace effort?  
The Plastic Ono Band?  
Giving back the M.B.E.?  
Yoko's influence?  
Yoko?

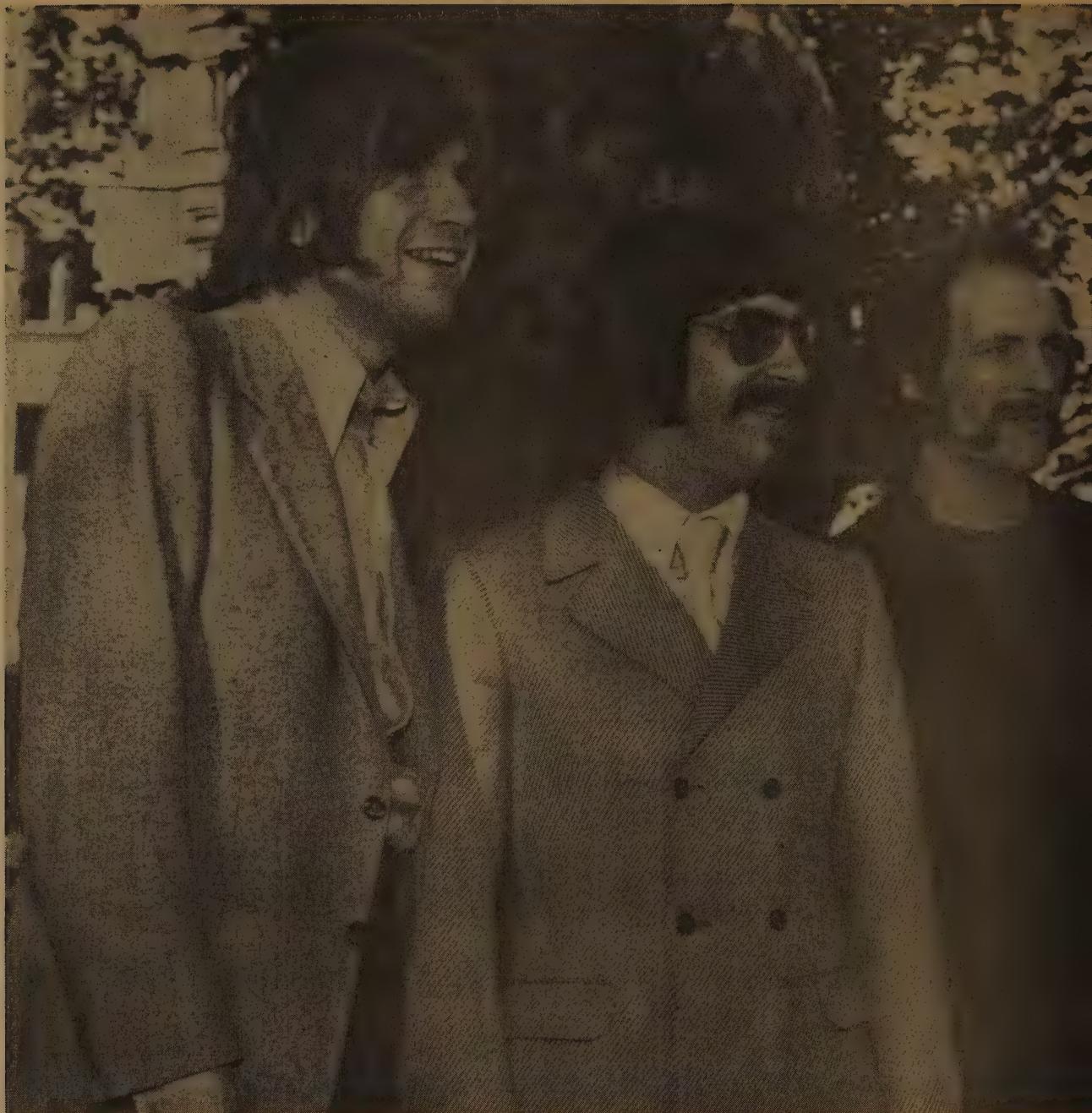
**Answer** I love John, and respect what he does — it doesn't give me any pleasure.

*(continued on page 53)*



# MORE MOODY BLUES NEWS

Months, even years before contemporary music observers were noting the apparent growing fusion of rock styles with more traditional and outright clas-



sical forms, The Moody Blues, five boys from Birmingham, England were already getting this kind of new music together.

One of their most notable albums, "Days Of Future Passed", in fact, was recorded with the London Festival Orchestra, which at the time early in 1968 was regarded as a milestone in the evolution of the new pop.

This album touched off a resurrection of the group which had first become a factor in the British scene in the year 1964. That was when virtually all the traditional uncomplicated music of the sweetness and light pop era suddenly blew up in the face of the new thing from Liverpool and other parts of England.

Late in 1964, The Moodys made their first single record, which went nowhere at all. In the spring of 1965, they tried again, and this time, "Go Now," brought them into the top of the charts, not only in England, but in the U. S. as well.

For the next two and a half years, the five Moody Blues had little to sustain themselves other than a good, easy to remember name, one "oldies but goody" record, and a stream of low paying gigs in the provinces of England.

Then suddenly it all began happening again. Somebody had told the boys that the real bread in the music business comes from albums. You've got to forget singles and come up with hit albums. They had spent a couple of lean years

thinking about this and what they would do if they ever got another chance to make it. They had worked out a lot of new numbers, and then, without any warning, there he was, their benefactor, a young neatly dressed business man whose favorite singer was Frank Sinatra. There indeed was 33-year-old Derek McCormick sitting in a club in Newcastle, ostensibly to check out the air conditioning system, but carried away at the sound of the Moody Blues rehearsing their set.

It was pretty much love at first sight. Mr. McCormick offered to help finance the group with some desperately needed new equipment, like an expensive mellotron.

Picking up on this kind of equipment was the first step on the road back to



the recording studio, a move that was helped along by Mr. McCormick, who had, in the meantime, become the group's new personal manager. Looking back on that scene, McCormick remarked, "I sat in the studios night after night, enthralled as the boys laid down the music for their "Days of Future Passed" album. I was convinced it was revolutionary and I knew it was big business."

That it was, as London Records people in America also found out in short order. The album broke on the scene in America, in late 1967, almost coincidentally with the appearance of the so-called underground record market. One of the earliest centers of underground was the far out city of San Francisco, and this

is where the Moody's spanking new LP began to take off first. London, wisely, broadcast FM radiocommercials about the LP, and listeners, who were really tuned in, would whisper "wow!" when they heard those first cuts of the LP on the commercial. After that they were soon hearing the whole album being played and sales boomed.

A single record from "Days of Future Passed," titled "Nights in White Satin," was yanked out of the album, due to disk jockey demand, and soon the Moodys had another disc on the charts. Over in Europe it did even better, making number one in France (for 11 weeks yet,) Portugal, Holland, Belgium and Switzerland. The record also made charts in

Germany, Australia, New Zealand, Yugoslavia, Singapore, Sweden and Brazil.

Other albums followed, each one characterized by a uniqueness of approach and superb musicianship, a fact which has made the group a favorite from the Fillmores (East and West) to college campuses to the leading concert halls where a large classical orchestra might more likely be found.

Late in 1969, the Moody's reflecting on their own careers, present and future, decided that an equally fulfilling facet of the business would be the fostering of new talent. The obvious device for such a goal was the formation of a new label, which came to pass just at the dawning of the new decade, just at the "Threshold of a Dream," to borrow from the group's own LP title. In fact, Threshold became the name of the new label, which will employ new talent, discovered, nurtured and produced by one or another of the Moodys. The first of these is the group, Trapeze, which has already made quite auspicious start in the British and American markets.

The Moody Blues themselves will also have all their own records released on their own label from now on, the first of which is "To My Children's Children's Children," now going great guns in American shoppes.

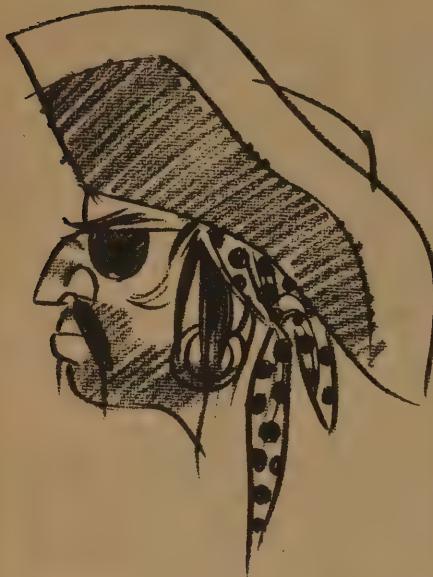
#### \* \* \* \* \* PERSONALLY SPEAKING.....

Graeme - Born in Birmingham, England, March 30, 1944; Graeme (pronounced Graham) was once a draftsman before joining with Mike Pinder and Ray Thomas to form the Moody Blues. Now the drummer for the group, he's also adept with tympani, tambourines, tablas, Latin percussion items and piano. At one time, the leader of Jerry Levine and the Avengers and later of the R & B Preachers, Graeme likes the movies (especially if Julie Christie is in the cast), writing, The Beatles, red- the color, and freedom of thought. His eyes are hazel, his hair is brown, and he weighs about 150 lbs. standing five feet nine inches tall.

Justin Hayward - Born in Swindon on October 14, 1946, the pacifist vocalist of the Moodys, made his debut into show biz at the very young age of thirteen when school holidays were spent touring with a repertory company. The epitome of angelic maleness, he stands 6 feet tall, is graced with fair hair and blue eyes

(continued on page 57)

# Draw the Pirate



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NEW "VOX LIMITER"  
FROM BELL P/A

A new voice control-monitor which automatically "pipes down" volume output of p.a. systems when someone gets too close to the mic or telephone — or when a "naturally too loud" voice is talking — has been introduced by Bell P/A Products Corporation.

The "Vox Limiter" (Model VCM-1) is a compact, solid state instrument employing integrated circuits. It splices easily into any p.a. line between the mic or telephone and the amplifier, making it ideally adaptable to telephone or regular microphone paging applications.

By setting the sound level to the softest voice likely to use the system, the volume is automatically reduced to this pre-determined desirable level of audibility, regardless of the loudness of other voices.

The Bell P/A "Vox Limiter" protects sound systems from damaging overload.

The Model VCM-1 "Vox Limiter" measures just 2 7/8" x 9" x 9" and weighs 3 pounds. It is priced at \$120.00 list and is available from stock.



K - 849

#### NEW AMPLIFIERS FROM KAY INSTRUMENT

Typical of Kay Instrument's wide range of electronic equipment are these 4 new amplifiers with capabilities for students to the most demanding professional.

The 1970 solid-state introductions are the most advanced in the industry—featuring amps with tremolo, reverb, and up to 200 watts of output. Although loaded with extras, Kay Amplifiers are compact and easy to transport.



K - 840



#### NEW AMPLIFIERS FROM KAY INSTRUMENT

Typical of Kay Instrument's wide range of electronic equipment are these 4 new amplifiers with capabilities for students to the most demanding professional.

The 1970 solid-state introductions are the most advanced in the industry—featuring amps with tremolo, reverb, and up to 200 watts of output. Although loaded with extras, Kay Amplifiers are compact and easy to transport.



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A&P IRMISCHER'S  
ORGAN AND PIANO LAMPS



#### ROGERS DRUMS "STARTER SET"

Rogers Drums, CBS Musical Instruments Company, announces its new Jet - 8 Drum kit designed for beginning students.

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Also included is a heavy duty adjustable chrome stand, two fine quality hickory drum sticks and a sturdy all wood vinyl covered case. A Rogers Elementary drum method book by Roy Burns, emphasizing hand position, reading, counting and beginning technique, completes the package.

List price for the complete kit is \$109.50.

#### A&P IRMISCHER'S ORGAN AND PIANO LAMPS

The A&P Irmischer Company of Chicago announce a new addition to their wide selection of specially designed organ and piano lamps. The new model, called the Sebastian Bach, features dual lighting for generous illumination of both music and keys. The decorative pipes are finished in Flemish bronze and boast a pair of incandescent fixtures, plus an adjustable brass-shaded fluorescent light. The ebony finished oblong wood base is heavily weighted.

A&P Irmischer have been manufacturing special lamps for more than forty years, and are internationally known as the world's largest manufacturer of lamps designed specifically for organs and pianos. Their complete line of lamps have been designed for harmony of appearance with organs and pianos, and are appropriate for use in churches, educational institutions, homes and for professional use anywhere.



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### • TRYING TO MAKE A FOOL OF ME

(As recorded by the Delfonics/  
Philly Groove)

THOM BELL

WM. HART

We've been together for so long  
Listen baby I'm gonna love you right  
or wrong  
Don't fence me out  
Cause I love you so  
And I never want to let you go  
But you keep trying to make a fool of me  
Trying to make a fool of me  
Trying to make a fool of me  
You keep trying, trying, trying  
Trying, trying, trying.

Our love was done before it starts  
Listen baby you think that you are  
having fun  
Somehow I know, you hurt me so  
Sooner or later gonna let me go  
And you keep trying to make a fool  
of me  
Trying to make a fool of me  
Trying to make a fool of me  
Trying to make a fool of me  
And you keep trying, trying, trying  
Trying, trying, trying.

Somehow I know, you hurt me so  
Sooner or later gonna let me go  
And you keep trying to make a fool  
of me  
Trying to make a fool of me  
Trying to make a fool of me  
Trying to make a fool of me.  
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Music.

### • THE WONDER OF YOU

(As recorded by Elvis Presley/  
RCA Victor)  
BAKER KNIGHT

When no one else can understand me  
When everything I do is wrong  
You give me love and consolation  
You give me hope to carry on  
And you try to show your love for me  
in everything you do  
That's the wonder, the wonder of you.

And when you smile, the world is brighter  
You touch my hand and I'm a king  
Your kiss to me is worth a fortune  
Your love to me is everything  
And you're always there to lend a hand  
in all I try to do  
That's the wonder, the wonder of you.

You'll never know how much I love you  
My love is yours and yours alone  
And it's so wonderful to have you  
To have you for my very own  
Guess I'll never know the reason why you  
love me as you do  
That's the wonder, the wonder of you.

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### • I CAN'T TELL THE BOTTOM FROM THE TOP

(As recorded by The Hollies/Epic)  
GUY FLETCHER  
DOUG FLETT

And ev'rytime I get to thinking  
With ev'ry thought of you  
I want to shout aloud  
And then I think about the love I had  
inside me  
And how you brought what's inside out  
So now love's made it to the outside  
I want to tell the world of ev'rything I've  
found  
Somehow your love released a spring  
wound up inside me  
You turned my living upside down.

And I can't tell the bottom from the top  
Am I standing on my head or my heels?  
Is it cloudy, is it bright?  
Is it day or is it night?  
Am I wrong or am I right and is it real?

Tell me where you learned the magic  
The spell you used the day you made  
me fall  
Baby now I know that love is no illusion  
I'm upside down, but ten feet tall.  
(Repeat chorus)

On and on I drifted with the tide  
I didn't know that love could move  
me so  
You filled my life with love and much  
more besides  
And you showed me which way to go.  
(Repeat chorus).  
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# PARADE OF SONG HITS

## •I WANT TO TAKE YOU HIGHER

(As recorded by Sly & The Family Stone/Epic)

**SYLVESTER STEWART**

Beat is getting stronger  
Music's getting longer too  
Music is a-flashin' me  
I want to, I want to, I want to, I want to take you higher  
Baby, baby, baby light my fire  
I want to take you higher.

Beat is nitty gritty  
Sound is in your city too  
Music is a-flashin' me  
I want to, I want to, I want to, I want to take you higher  
Baby, baby, baby light my fire  
I want to take you higher.

Beat is there to make you move  
Sound is there to help you groove  
Music is a-flashin' me  
I want to, I want to, I want to, I want to take you higher  
Baby, baby, baby light my fire  
I want to take you higher.

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## •CHECK OUT YOUR MIND

(As recorded by the Impressions/

**CURTIS MAYFIELD**

Here's something that you never had  
It slid in on an oily rag  
The price is right up on the tag  
I'll put in a brand new bag  
This thing will let you be yourself  
And won't offend nobody else  
Nothing like you ever saw  
Why don't you check out your mind  
Been with you all the time  
People thinking they've been took  
Just finding out they over looked  
They never found the missing link  
Forgot they got a mind to think.

Why don't you check out your mind  
Been with you all the time  
Check out your mind  
Check out your mind  
Check out your mind.

Trust in me and I in you  
No matter what you see me do  
I'm doing me for all I'm worth  
None do be better on this earth  
Why don't you check out your mind  
Been with you all the time  
Why don't you check out your mind  
Been with you all the time  
Why don't you check out your mind  
Been with you all the time  
Check out your mind  
Check out your mind  
Check out your mind  
Check out your mind  
Check out your mind.

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## •INTO THE MYSTIC

(As recorded by Johnny Rivers)

**VAN MORRISON**

We were borne before the wind  
Also younger than the sun  
Ere the bonnie boat was won as we sailed into the mystic  
Hark now, hear the sailors cry  
Smell the sea and feel the sky  
Let your soul and spirit fly into the mystic  
And when that foghorn blows

I will be coming home  
And when that foghorn blows

I want to hear it  
I don't have to fear it  
I want to rock your gypsy soul  
Just like way back in the days of old  
And together we will float into the mystic.

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## •MY BABY LOVES LOVIN'

(As recorded by White Plains/Deram)

**ROGER COOK**

**ROGER GREENAWAY**

My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how to use it  
My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how to use it  
I was lonely once in this great big world  
Just a nowhere man without a girl  
Till that lucky day when she came my way  
And she smiled at me as if to say  
Your baby loves love, your baby loves lovin'  
She's got what it takes for me  
No more lonely nights waiting for the telephone to ring  
No more lonely days my baby's taken care of everything  
I'm telling you people  
My baby loves love, your baby loves lovin'  
She's got what it takes and she knows how to use it.

My baby loves love, your baby loves lovin'  
She's got what it takes and she knows how to use it  
My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how to use it  
She's the only one makes me feel so good  
Can't believe my luck so I knock on wood  
All my silent fears seem to fly away  
She looks at me as if to say  
(Repeat chorus)

My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how to use it  
My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how to use it  
I was lonely once in this great big world  
Just a nowhere man without a girl  
Till that lucky day when she came my way  
And she smiled at me as if to say  
(Repeat chorus).

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## •BALL OF CONFUSION

(That's What The World Is Today)

(As recorded by the Temptations/Gordy)

**NORMAN WHITFIELD**

**BARRETT STRONG**

People movin' out, people movin' in  
Why because of the color of their skin  
Run run run but you sho' can't hide  
An eye for an eye a tooth for a tooth  
Vote for me and I'll set you free  
Rap on brother rap on  
Well the only person talkin' 'bout love thy brother is the preacher  
And it seems nobody's interested in learning but the teacher  
Segregation, determination, demonstration integration, aggravation, humiliation, obligation to our nation  
Ball of confusion, yeah that's what the world is today.

The sale of pills are at an all time high  
Young folks walkin' round with their heads in the sky  
Cities a flame in the summer time and oh the beat goes on  
Evolution, revolution, gun control, the sound of soul  
Shootin' rockets to the moon, kids growin' up too soon  
Politicians say more taxes will solve everything  
And the band played on, 'round we go, where the world's headed nobody knows.

Great googa mooga can't you hear me talkin' to you  
Just a ball of confusion oh yeah that's what the world is today,  
Fear in the air, tension everywhere  
Unemployment rising fast the Beatles new record's a gas  
And the only safe place to live is on an Indian reservation  
And the band played on  
Eve of destruction, tax deduction, city inspectors, bill collectors mod clothes in demand  
Population out of hand suicide too many bills  
Hippies movin' to the hills  
People all over the world are shoutin' end the war and the band played on  
Ball of confusion that's what the world is today  
Let me hear you let me hear you let me hear you  
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# PARADE OF SONG HITS

## •COME TO ME

(As recorded by Tommy James & The Shondells/Roulette)

**TOMMY JAMES  
BOB KING**

I love the way that you touch me  
Come to me my love, come to me  
I can feel the way that you love me  
Run to me woman, come to me  
And now as you lay beside me  
Come to me my love, come to me  
My mind is burning inside me  
Look and see my love, come to me.

It's so easy to love you  
What a beautiful feeling  
I can't help it, I love you  
You made me so easy.

Tonight as we walk together  
Come to me my love, come to me  
Touch the sky and hold it forever  
Come to me my love, come to me.  
(Repeat chorus)

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## •WHO'S GONNA TAKE THE BLAME

(As recorded by Smokey Robinson & The Miracles/Tamla)

**N. ASHFORD  
V. SIMPSON**

We were just kids playing in the rain  
When you threw a stone and you broke  
window pane  
You were so afraid to pay for what you  
done  
That I held your hand little one and I  
wouldn't let you run  
Then you turned to me with a look of  
shame on your face  
And your eyes asked the question ever  
so tenderly  
Oh who will take the blame  
Who's gonna bear the shame  
Right then I knew it would always be  
Put the blame, put it on me.

At the age of twelve you were a finer  
thing  
But I felt much older cause I had to  
shoulder the trouble you'd bring  
Like the time you pushed Shelly down  
And she cut her knee  
With those same big eyes you turned  
and you looked at me  
Who will take the blame  
Who's gonna bear the shame  
Right then I knew it would always be  
Put the blame, put it on me, put it on me,  
put it on me.

Now you're all grown up  
And you're getting wild  
And that's some surprise cause all along  
you seemed like such a sweet child  
And there's nothing but bad news from  
the friends I meet  
How you've become a woman of the  
streets  
And though you gave me a million and  
one reasons why  
But when I analyze it I know I'm really  
hearing lies  
Who will take the blame  
Who's gonna bear the shame  
No doubt about it this time I believe  
Put the blame, put it on me.  
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## •FREE THE PEOPLE

(As recorded by Delaney & Bonnie  
**BARBARA KEITH**)

Saw your light from the street  
As I passed by the other day  
I was scared, my knees were weak  
Forgot what I had come to say.

Free the people from the fire  
Pull the boat out of the raging sea  
Tell the devil he's a liar  
Come and save the likes of me.

Saw a man walk on water  
With ev'rybody looking on  
I didn't know I was his daughter  
Till both of us had come and gone  
Now if you see me in the alley  
Looking like I don't belong  
You can put in in your greenest valley  
I'd still be singing the same old song.  
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## •LAY DOWN

### (Candles In The Rain)

(As recorded by Melanie/Buddah)

**MELANIE SAFKA**

Lay down, lay down lay it all down  
Let your white birds smile at the ones  
who stand and frown  
Lay down, lay down, lay it all down  
Let your white birds smile at the ones  
who stand and frown.

We were so close  
There was no room  
We bled inside each other's wound  
We all had caught the same disease  
And we all sang the songs of peace  
(Repeat chorus).

So raise the candles high  
Cause if you don't we could stay black  
against the night  
Oh raise them higher again  
And if you do we could stay dry against  
the rain  
(Repeat chorus).

We were so close  
There was no room  
We bled inside each other's wound  
We all had caught the same disease  
And we all sang the songs of peace.

Some came to sing,  
Some came to pray,  
Some came to keep the dark away  
So raise the candles high  
Cause if you don't we could stay black  
against the sky  
Oh oh raise them higher again  
And if you do we could stay dry against  
the rain  
(Repeat chorus).

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## •SUGAR, SUGAR

(As recorded by Wilson Pickett/  
Atlantic)

**JEFF BARRY**

**ANDY KIM**

Sugar, ah, honey, honey  
You are my candy girl  
And you've got me wanting you  
Honey, ah, sugar, sugar  
You are my candy girl  
And you've got me wanting you.

I just can't believe the loveliness of  
loving you  
(I just can't believe it's true)  
I just can't believe the one to love  
this feeling to  
(I just can't believe it's true).  
(Repeat chorus)

When I kissed you, girl, I knew how  
sweet a kiss could be  
(I know how sweet a kiss can be)  
Like the summer sunshine, pour your  
sweetness over me  
(Pour your sweetness over me)  
(Repeat chorus)

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## •WHAT AM I GONNA DO

(As recorded by Smith/Dunhill)

**CAROLE KING  
TONY STERN**

Sittin' here and thinkin' about you so  
far away  
Wondering what you're thinkin' and  
wondering what you'd say  
If you were sittin' here beside me, here  
along side me  
It used to be so good with you, wasn't it  
a holiday  
Baby I think I'm dyin'  
What am I gonna do baby  
What am I gonna do  
I love you so much  
What am I gonna do baby  
What am I gonna do.

Here along side me  
You know it wouldn't hurt so bad  
If I only knew the score  
Sittin' around and waitin'  
I just can't take it anymore  
What am I gonna do.

But you left me here alone  
And you said it all takes time  
I should keep the place together  
Keep everything in line  
Until you'd come back for me  
Baby I think I'm dyin'  
(Repeat chorus).

I just can't seem to keep things in their  
places anymore  
I'm livin' but it isn't like it was before  
When you were sittin' here beside me  
Here along side me.  
(Repeat chorus)

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# PARADE OF SONG HITS

## •DON'T IT MAKE YOU WANT TO GO HOME

(As recorded by Brook Benton/

**JOE SOUTH**

Don't it make you want to go home now  
Don't it make you want to go home  
All God's children get weary when they  
roam

Don't it make you want to go home now  
Don't it make you want to go home.

Oh the whipperwill roosts on the telephone  
pole

And the Georgia sun goes down  
And it's been a long time but I'm glad  
to say that

I'm going back down to my hometown  
Going down to the grey hound station

Gonna buy me a one-way fare  
Good Lord's willing and the creek don't  
rise

By tomorrow I'll be right there  
(Repeat chorus).

But there's a six-lane highway down by  
the creek

Where I went skinny-dippin' as a child  
And the drive-in show where the meadow  
used to grow

And the strawberries used to grow wild  
There's a drag strip down by the  
river side

Where my cows used to graze  
Now the grass don't grow and the  
river don't flow

Like it did in my childhood days.

(Repeat chorus).

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## •SOOLAIMON

(As recorded by Neil Diamond)

**NEIL DIAMOND**

Come she, come say  
Ride on the night  
Sun become day  
Day shall provide  
Soo, Soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon.

God of my want, want, want  
Lord of my need, need, need  
Leading me on, on, on  
On to the woman  
She danced for the sun  
God of my day, day, day  
Lord of my night, night, night  
Seek for the way, way, way  
Taking me home  
She callin'  
Bring home my name  
On the wings of a flea  
Wind in the plain  
Dance once for me.

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## •DAUGHTER OF DARKNESS

(As recorded by Tom Jones/Parrot)

**LES REED**

**GEOFF STEPHENS**

Woman I can remember a woman  
Warm were her kisses and tender was she  
Lying there in my arms  
Why, why did you deceive me so  
What devil inside made you go  
When I needed you most of all  
Daughter of darkness  
Stay out of my life, my life  
You took my heart, you broke it apart  
Daughter of darkness  
Daughter of darkness please leave me  
alone forever  
Daughter of darkness gone is the love  
that we shared together.

Heaven, we had our own kind of heaven  
Sharing together the magic of love in a  
world of our own  
Then oh so suddenly you were gone  
The love I depended upon  
disappeared when you went away  
Daughter of darkness stay out of my life,  
my life  
You took my heart, you broke it apart  
Oh daughter of darkness  
Daughter of darkness leave me alone  
forever  
Daughter of darkness gone is the love  
that we shared together  
Daughter of darkness stay out of my life,  
my life  
You took my heart, you broke it apart  
Oh daughter of darkness.

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## •CINNAMON GIRL

(As recorded by the Gentrys/Sun)  
**NEIL YOUNG**

I'm gonna live with the cinnamon girl  
I can be happy the rest of my life with  
the cinnamon girl  
A dreamer of pictures I run in the night  
You see us together chasing the moon-  
light my cinnamon girl.

Tinsel and saxes the place of beau  
The drummer relaxes and waits between  
shows for the cinnamon girl  
A dreamer of pictures I run in the  
night  
You see us together chasing the moon-  
light my cinnamon girl.

The boss sent me money  
Now we're gonna make it somehow  
I need another chance  
You see your baby loves to dance yeah  
yeah yeah.

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## •MY WIFE THE DANCER

**E. MASCARI**

**E. WENZLAFF**

I met a girl who told me she's a dancer  
A prettier girl I've never seen before  
I went to the theatre to see her  
What a shock when I opened up the door  
She danced the bump, bump, bumpty  
bump  
The audience was going wild  
She looked at me and threw me a kiss  
As I came stumbling down the aisle with  
every bump, bump, bumpty bump  
My heart started bumpin' too  
Now every night you'll see me in the  
front row seat  
Cheerin' with the rest of them and  
stompin' my feet  
I knew I met a girl to make my life  
complete  
With her bump bump bumpty bump.

I took her home to meet ma and pa  
They said she was the girl for me  
They wished us both a happy life  
And that's when I made this gal my wife  
Now I get home each night about five  
She's got that radio on  
She starts movin' all around the kitchen  
floor  
The neighbors peekin' in are screamin'  
more, more, more  
They asked if I sold tickets at my front  
door  
To watch her dance, dance, dance  
the bumpty bump, bump, bump, bump.  
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## •BABY HOLD ON

(As recorded by Grass Roots/Dunhill)

**DAN WALSH**

**HARVEY PRICE**

You're such a natural woman  
But you're so far away baby  
Your love is driving me crazy coming  
home  
I know you can't live without love  
I know you're feeling so lonely  
Save all your sweet loving for me  
I'm coming home.

Save all your sweet loving for me  
I'm coming home, I'm coming home  
You gotta hold on babe I'm coming home  
So baby hold on don't throw your love  
away  
Cause I'm coming home so baby hold  
on baby hold on  
I'm coming home, I'm coming home.

You're such a natural woman  
You know my feelings about you  
You know I can't live without you  
I'm coming home  
I'm sorry I ever left you  
I thought this free life was better  
I know you can't wait forever  
But baby hold on  
I know you can't wait forever so  
baby hold on  
Cause I'm coming home  
You gotta hold on baby I'm coming home  
So baby hold on, don't throw your love  
away  
Cause I'm coming home so baby hold  
on, baby hold on.  
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# PARADE OF SONG HITS

## •IT'S ALL IN THE GAME

(As recorded by the Four Tops/  
Motown)  
**GENERAL CHARLES G. DAWES**  
**CARL SIGMAN**  
Many a tear has to fall  
But it's all in the game  
All in the wonderful game that we  
know as love.  
You have words with him  
And your future's looking dim

But these things your hearts can rise  
above  
Once in a while he won't call  
But it's all in the game  
Soon he'll be there at your side with  
a sweet bouquet  
And he'll kiss your lips and caress  
your waiting fingertips  
And your hearts will fly away.

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## •UP AROUND THE BEND

(As recorded by Creedence Clearwater  
Revival/Fantasy)

**JOHN FOGERTY**

There's a place up ahead and I'm goin'  
Just as fast as my feet can fly  
Come away, come away if you're goin'  
Leave the sinkin' ship behind

Come on the risin' wind  
We're goin' up around the bend  
Bring a song and a smile for the banjo  
Better get while the getting's good  
Hitch a ride till the end of the highway

Where the neon turns to wood  
(Repeat chorus).

You can ponder perpetual motion  
Fix your mind on a crystal day  
Always time for good conversation  
There's an ear for what you say  
(Repeat chorus).

Catch a ride till the end of the highway  
And we'll meet by the big red tree  
There's a place up ahead and I'm goin'  
Come along, come along with me  
(Repeat chorus).

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## •HITCHIN' A RIDE

(As recorded by Vanity Fare/Page One)  
**PETER CALLANDER**  
**MITCH MURRAY**

A thumb goes up, a car goes by  
It's nearly 1 a.m. and here I am  
Hitchin' a ride, hitchin' a ride  
Gotta get me home by the morning light  
Ride, ride, ride, hitchin' a ride  
Ride, ride, ride, hitchin' a ride.

To ride a train I'm nearly drownin' in the  
pouring rain  
Hitchin' a ride, hitchin' a ride  
Gotta get me home  
I got no fare  
Ride, ride, ride, hitchin' a ride.

I got a long distance call today  
She sounded lonely so I'm on my way  
Hitchin' a ride, hitchin' a ride  
Gotta get me home to be by baby's side  
Ride, ride, ride, hitchin' a ride.

A car goes by, oh won't somebody stop  
And help a guy hitchin' a ride, hitchin' a  
ride  
Been away too long from my baby's side  
Ride, ride, ride, hitchin' a ride  
A thumb goes up  
Ride, ride, ride, hitchin' a ride.

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## •I SHALL BE RELEASED

**BOB DYLAN**

They say everything can be replaced  
Yet every distance is not near  
So I remember every face  
Of every man who put me here  
I see my light come shinin'  
From the west unto the east  
Anyday now, anyday now  
I shall be released.

They say ev'ry man needs protection  
They say ev'ry man must fall  
Yet I swear I see my reflection  
Some place so high above this wall  
I see my light come shinin'  
From the west unto the east  
Anyday now, anyday now  
I shall be released.

Standing next to me in this lonely crowd  
Is a man who swears he's not to blame  
All day long I hear his voice shoutin'  
out so loud  
Crying out that he was framed  
I see my light come shinin'  
From the west unto the east  
Anyday now, anyday now  
I shall be released.

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## •LET ME GO TO HIM

(As recorded by Dionne Warwick/  
Scepter)

**HAL DAVID**  
**BURT BACHARACH**

He needs me more than you do  
And I know that he loves me  
You never have  
To you I am only a play thing  
Just a toy that you found  
You just keep around  
Let me go to him  
Let me be the woman I can be  
If you set me free  
Let me go to him  
I can't live without his love  
So I'm beggin' you to let me go to him  
Let me go to him.

Face the truth  
You just don't care  
When I try to work things out  
You're never there  
And lately we're never together  
Half the time you don't call  
That's no life at all  
(Repeat chorus).

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# PARADE OF SONG HITS

## •IF YOU DO BELIEVE IN LOVE

(As recorded by The Tee Set/Colossus)

HANS van EIJCK  
PETER TETTEROO

Whatever the world may say  
Nothin' can change the love that I give  
you anytime of the day  
But if you do believe in love

If you do believe in everything  
If you do believe in love  
If you do believe in anything  
If you do believe  
If you do believe in love.

When you walk the streets on rainy afternoons  
Carryin' your soul with hate and love  
Not believing anymore the promises of life  
Raise your mind into a space

Where no one ever finds the promises of life  
Whatever the world may say

Nothing can change the love that I give  
you anytime of the day  
(Repeat chorus).

Lonely hours of the night crawlin' by  
While you are waitin' for the morning dawn  
They seem to slip away  
And no one is in touch  
There's always someone by your side  
Who wants to care as much  
Who wants to care as much  
Whatever the world may say  
Nothin' can change the love that I give  
you anytime of the day.

Keep it in, keep it in yeah  
Let it out there today  
Do it the way like you loved me yesterday  
But if you do believe in love

If you do believe in everything  
If you do believe in love  
If you do believe in anything  
If you do believe in  
You do believe in love.

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## •PUPPET MAN

(As recorded by the 5th Dimension/Bell)  
NEIL SEDAKA  
HOWARD GREENFIELD

Baby, baby you know it's true  
I'm a puppet just for you  
I'll do anything you say  
I won't have it any other way  
Take my heart and take my soul  
Giving you complete control  
If you wanna see me do my thing  
Pull my string, pull my string  
Puppet man, puppet man.

Baby, baby I'm your sweet pet  
Just your personal marionette  
Wind me up and let me go  
Don't you know I'm a one-man show  
Raise your finger and I'll perform  
I'll cracker Jack till the crack of dawn  
If you wanna see me do my thing  
Pull my string  
Puppet man, puppet man.

Baby, baby I'm more than you need  
Satisfaction guaranteed  
Any time you feel uptight  
I'm at your service morning, noon and night  
Do what you want me to  
I'm a puppet just for you  
If you wanna see me do my thing  
Pull my string  
Puppet man, puppet man.

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## •VEHICLE

(As recorded by The Ides Of March/Warner Bros.)

JIM PETERIK

Hey, well, I'm the friendly stranger  
in the black sedan  
Won't you hop inside my car  
I got pictures, got candy, I'm a  
lovable man  
And I can take you to the nearest star  
I'm your vehicle baby, I'll take you  
anywhere you want to go  
I'm your vehicle woman, by now I'm sure  
you know  
That I love you, I need you, got to have  
you  
Great God in heaven you know I love you.

Well, if you want to be a movie-star  
I can take you to Hollywood  
But if you want to stay just like you are  
You know I think you really should  
I'm your vehicle, baby, I'll take you  
anywhere you want to go  
I'm your vehicle, woman, by now I'm  
sure you know  
That I love you, I need you, I want you,  
got to have you child  
Great God in heaven, you know I love  
you.  
You know I love you, need you, I want  
you,  
Got to have you child  
Great God in heaven you know I love  
you.

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## •COME RUNNING (Come Running To Me)

(As recorded by Van Morrison/Warner Bros.)

VAN MORRISON

By the side of the track where the train goes by  
The wind and rain will catch you  
You will sigh  
Deep in your heart  
You'll come runnin' to me, um  
You'll come runnin' to me  
Yeah, yeah.

Well, ya watch the train go around the bend  
Play in dust and dream that it will never end  
Deep in your heart you'll come running to me yeah, yeah  
You'll come runnin' to me, all right.

Sey, hey!  
Come runnin' to me  
Oh, come runnin' to me  
Hey, yeah, come runnin' to me.

Hey! come runnin' to me  
Oh, come runnin' to me  
Hey, yeah, come runnin' to me  
With your hound dog by your side  
And your arms stretched out opened wide

I wanna keep you satisfied in the morning sun by my side  
Come on, come on, run, all right.  
Well ya kick the sand up with your heels  
You think to yourself how good it feels  
Farewell to walking shoes  
You'll come runnin' to me  
Yeah, yeah.  
You'll come runnin' to me, all right.

Say, hey!  
Come runnin' to me  
Oh, come runnin' to me  
Hey yeah, come runnin' to me.

Hey! come runnin' to me  
Oh, come runnin' to me  
Hey, yeah, come runnin' to me.

Hey! come runnin' to me  
Oh, come runnin' to me  
Hey yeah, come runnin' to me  
You got the rainbow if you come runnin' to me.

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# PARADE OF SONG HITS

## • FIRE AND RAIN

(As recorded by R.B. Greaves/Atco)  
JAMES TAYLOR

Just yesterday morning they let me know  
you were gone  
Susan and the plans they made put an  
end to you  
I walked out this morning and I wrote  
down this song  
I just couldn't remember who to send it to  
Cause I've seen fire and I've seen rain  
I've seen sunny days that I thought would  
never end  
I've seen lonely times when I could not  
find a friend  
But I always thought that I'd see you  
again

Won't you look down upon me Jesus  
You gotta help me make a stand  
You just gotta see me through another day  
My body is aching and my time is up  
again  
I won't make it any other way  
Cause I've seen fire and I've seen rain

I've seen sunny days that I thought would  
never end  
I've seen lonely times when I could not  
find a friend  
But I always thought that I'd see you  
again.

I've been working my mind through an  
easy time  
My back turned towards the sun  
Lord knows when the cold wind blows  
it'll turn your head around  
Well all the times on the telephone lines  
To talk about the times to come  
Sweet dreams and flying machines  
And pieces on the ground  
I've seen fire and I've seen rain  
I've seen sunny days that I thought would  
never end  
I've seen lonely times when I could not  
find a friend  
But I always thought that I'd see you  
baby.

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## • WHAT IS TRUTH

(As recorded by Johnny Cash/Columbia)

JOHNNY CASH

The old man turned off the radio  
Said, "Where did all of the old songs go  
Kids sure play funny music these days  
They play it in the strangest ways."  
Said, "It looks to me like they've all  
gone wild  
It was peaceful back when I was a child"  
Well, man, could it be that the girls  
and boys  
Are trying to be heard above your noise?  
And the lonely voice of youth cries  
"What is truth?"

A little boy of three sittin' on the floor  
Looks up and says, "Daddy, what is  
war?"  
"Son, that's when people fight and die"  
The little boy of three says "Daddy,  
why?"

A young man of seventeen in Sunday  
school  
Being taught the golden rule  
And by the time another year has gone  
around  
It may be his turn to lay his life down

Can you blame the voice of youth for  
asking  
"What is truth?"

A young man sittin' on the witness stand  
The man with the book says "Raise  
your hand"  
"Repeat after me, I solemnly swear"  
The man looked down at his long hair  
And although the young man solemnly  
swore  
Nobody seems to hear anymore  
And it didn't really matter if the truth  
was there  
It was the cut of his clothes and the  
length of his hair  
And the lonely voice of youth cries  
"What is truth?"

The young girl dancing to the latest beat  
Has found new ways to move her feet  
The young man speaking in the city  
square  
Is trying to tell somebody that he cares  
Yeah, the ones that you're calling wild  
Are going to be the leaders in a little  
while  
This old world's wakin' to a new born  
day  
And I solemnly swear that it'll be their  
way  
You better help the voice of youth find  
"What is truth?"

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## • MY WAY

(As recorded by Brook Benton/Cotillion)

PAUL ANKA

J. REVAUX

C. FRANCOIS

And now the end is near  
And so I face the final curtain  
My friend I'll say it clear  
I'll state my case of which I'm certain  
I've lived a life that's full  
I traveled each and every highway  
And more, much more than this  
I did it my way.

Regrets, I've had a few  
But then again, too few to mention  
I did what I had to do  
And saw it thru without exemption  
I planned each chartered course  
Each careful step along the by-way  
And more, much more than this  
I did it my way.

Yes, there were times I'm sure you knew  
When I bit off more than I could chew  
But thru it all when there was doubt  
I ate it up, and spit it out  
I faced it all and I stood tall  
And did it my way.

I've loved, I've laughed and cried  
I've had my fill, my share of losing  
And now, as tears subside  
I find it all so amusing  
To think I did all that, and may I say  
"Not in a shy way"  
Oh, no, oh no, not me  
I did it my way.

For what is a man, what has he got if  
not himself  
Then he has not to say the things he  
truly feels  
And not the words of one who kneels  
The record shows I took the blows and  
did it my way.

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## CORRECTION

The copyright notice for the song, "Daughter Of Darkness", which appeared in Hit Parader, September, 1970, issue, was incorrect. The correct copyright line should read: "© Copyright 1970 by Hush-a-bye S.A., Freibourg, Switzerland. Licensed for sale in the U.S.A. to Felsted Music Corp., 539 W. 25th St., New York, New York. International Copyright Secured. All Rights Reserved."

# NEW SCENES

## LOSING SOME HAIR

It's one thing getting the chance to star in a new musical, but for twenty year old Maurice Gibb, Lulu's husband, it meant getting a hair cut and watching his beard disappear.

When he got the news, Maurice decided that if anyone was going to shave off the beard, a painful operation at the best of time, it would be his wife. The 'operation' took place at their Hampstead home in England.

Maurice said, "Lulu is as much attached to my beard as I am, so it is a loss for both of us."

Maurice is to play champion jockey Bernard Dillon in a new musical about Marie Lloyd in London. Called "Sing A Rude Song", Maurice will be making his stage debut as an actor in the play, "I didn't want to go to a barber's shop so I asked Lu to volunteer for the job." Maurice will be allowed to keep his sideburns. □ Pop Wire London.



## "MAD DOGS AND ENGLISHMEN COME OUT IN THE SUN TO PLAY"

Well, by now it should be old news—but we have a new group on the lot—and it's called simply:

### JOE COCKER—MAD DOGS AND ENGLISHMEN

And it is a super group!

Now you may ask where has the Grease Band gone to?

Well, in an amiable way, they have joined A & M's Spooky Tooth rock group—and that trip is going to be a good one

too.

But back to the immediate.

Joe has surrounded himself with a bunch of heavy friends—playing a variety of instruments including brass, woodwinds, and even a vocal choir. And they are friends of Delaney & Bonnie, Leon Russell, and Joe's producer, Denny Cordell.

Their line-up is as follows:

Joe Cocker - vocals

Leon Russell - guitar & piano

Chris Stainton - piano & bass

Carl Radle - bass

Jim Gordon - drums

Jim Keltner - drums

Chuck Blackwell - percussion

Sandy Konakoff - percussion

Horns

Jim Price - trumpets

Bobby Keyes - tenor sax

Choir

Claudia (of the Ikettes)

Rita Coolidge

Don Preston

Dan Moore □



### MIGHTY BABY

How long does a band have to stay together to make it?

It took Creedence Clearwater Revival and The Band just about ten years each. The Who have been together for seven.

Hot on their heels for the British Longevity Award is Mighty Baby termed by one British rock critic "A supergroup without press cuttings".

It's taken five years to deliver this Mighty Baby. In 1964, drummer Roger Powell, bassist Ace Evans and rhythm guitarist Bam King were The Boys, play-

ing crude r&b and Anglicized Motown. Heralded by Melody Maker as the most promising group of 1966, they underwent a name change and became The Action. Record producer George Martin, the Beatles' studio Svengali, tried to capture their sound on record but never was successful. Lead guitarist Pete Watson was replaced by Martin Stone, an original member of Savoy Brown and singer-flutist Ian Whiteman took over from Reggie King completing the alignment of Mighty Baby for the past three years.

Then their road manager John Curd earned a good amount of money renting vans to other rock groups, enough to start his own record company, Head Records. He signed the band and gave them their new name. Since then, Mighty Baby has played to increasingly larger audiences in Britain and will soon make their first American tour.

One reason the group was able to stick together through adversity is their shared faith in the Russian philosopher, Gurdjieff. Says Roger, "Although there's no direct philosophical influence in our music, because we've all been interested in and studied Buddhism and Gurdjieff we can exchange musical ideas almost by telepathy."

The highest compliment ever paid the group was Mark Williams' recent review, "This is the best progressive pop record available today." □

### ABOUT MOOGIE WOOGIE

They said it couldn't be done — and they were right for a while.

Various musicians experimented with combining science (in the form of the Moog synthesizer) and soul music with poor results.

Then Norman Dayron became involved. Dayron, a teacher of philosophy for eight years at the University of Chicago and intimate of Mike Bloomfield, began producing albums of Chicago's legendary blues artists some seven years ago. Magic Sam, Shakey Jake and others were the first people he recorded. Always interested in technological advances, Dayron began to experiment with the Moog several years ago and became fascinated with the possibilities of merging it with soul music.

The result is Moogie Woogie.

Discovering that every other Moog record had had the drum track overdubbed, Dayron realized that no soul feeling was possible under the circumstances. So he and some other technical geniuses worked out a system to feed a drum track directly into the Moog and that accounts for the "human" feeling of the drummer. Aficionados of the guitar will quickly note that the guitarist listed as Fast Fingers Finklestein is one of rock's leading musicians. His style is so distinctive that even



the Moog can't disguise it.

When Marshall Chess, President of Chess Records, first proposed doing a soul album to Dayron, the original idea was to do contemporary music; however, Dayron suggested that boogie woogie was more in keeping with the machine's capabilities and that was that. In the album there are touches of Ray Charles,

B.B. King and other musicians associated with the blues, yet all are done in a very exciting way. Not limited to dryness, Dayron has even used the Moog for humorous purposes in imitating a pig-squeal, tail and all.

No one can tell what's next for the Moog, but Norman Dayron will think of something interesting. □

# SLADE



## CAN THERE BE MUSIC WITHOUT HAIR

The skinhead movement has spawned its first rock group, Slade. Four young men, all under 21, with cropped hair, blue jeans and suspenders, and huge construction boots, have been playing to raving British audiences composed mostly of other skinheads.

The skinhead movement began as a reaction to the belief that not only is long hair no longer a sign of freedom since it's so damn acceptable today, but that long hair is a real drag. Its antecedents are rooted in the mod-rocker split during the early 60's, but probably could be traced by an industrious researcher to the Cavaliers and Roundheads during Cromwell's reign.

The music of the skinheads is ragge music, a blend between West Indian Calypso and Ska music. Most skinheads are into other forms of music including hard rock. They find nothing wrong with Beatle music, except that for many it is the music of their parents generation.

The skinheads are young - mostly between 12 and 21. As with any other movement, Webster's Dictionary offers no guidelines. "Argo" means "groovy", "heavy" means "bover", goodlooking shoes are "Royals" etc.

Slade did not emerge from the forehead of Zeus full grown. The group has been playing together for three years, playing dates around their home, Wolverhampton, England. In a way, they were conforming by cutting their hair, since most of their friends already had. Their music, unlike Samson's strength, has not suffered. They have run into problems they never expected — one college date was cancelled because of their short hair; more recently they were thrown out of the Cavendish Hotel in London because of their attire. The cycle never ends.

The four man group consists of Noddy Holder who sings, plays guitars, and composes, Jim Lea, who plays bass, violin and guitar. Dave Hill on lead guitar, mandolin and piano, and Don Powell, drums.

Their first album is enclosed, entitled "AMBROSE SLADE". Along with their hair they have dropped Ambrose. They are more than a spokesman for a new movement. They are musicians. Chas Chandler is their manager. He used to play with the Animals. The last group he brought over to the United States was the Jimi Hendrix experience. Give a listen. Enough said. □

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# DELANEY AND BONNIE

A lot of people think that Delaney and Bonnie started a trend where musicians sit in with each other on recording sessions and in concert. Not true — say Delaney and Bonnie, it's been going on in the South for years. But if they didn't start it, they certainly helped to bring it to everyone's attention. The two of them are on Joe Cocker's albums, and on Leon Russell's album, and Leon is on theirs. They are all on Dave Mason's solo lp and he played guitar with them for a year. Delaney produced Eric Clapton's new album, and Eric went on tour with them in England and Europe. George Harrison and Billy Preston also went on the tour, and when they all got back to London, Delaney and Bonnie sang on several of the tracks on Billy's album that George produces. And it all goes on from there. Whether or not you want to think of it as a trend, it's all part of the Southern style of making music, warm and friendly and just one big happy family.



*And  
Friends  
In  
Miami*



Just about a year ago Delaney and Bonnie and Friends were one of Hit Parader's New Stars on the Horizon. Since that time they have proved themselves to be highly accomplished musicians with the release of several best-selling albums, as well as tours in this country and abroad that were overwhelming successes. This is how they looked then.



*Bobby Whitlock, Bonnie Bramlett, Delaney Bramlett, Ron Tutt, Jerry Scheff.*

I was at the recording session in Miami at Criteria Studios in April where Delaney & Bonnie & Friends were making their first album with producer Jerry Wexler. Wexler is the Vice President of Atlantic Records, Aretha Franklin's producer, and responsible for Atlantic's recording activities first in Muscle Shoals

and now in Miami.

There was nothing but good feeling all that week in Studio B. To watch the admiration and rapport between Wexler and Delaney was fantastic. "They're in love," Bonnie remarked to me. Shirley Wexler, Jerry's wife, said that Delaney had come up to her at the Atlantic sales'

meeting in the spring and said, "I've been waiting for twenty years for your old man to produce me!" Bobby Whitlock was along on organ. Two new musicians had been added, Ron Tutt on drums and Jerry Scheff on bass. They had been with Elvis at the International Hotel in Las Vegas, and joined up with De-

laney when his other musicians left to go on tour with the Joc Cocker-Leon Russell "monster rock"\*\* revue. Together, these two made up a tight rhythm section. Charlie Freeman and Jim Dickinson from the Dixie Flyers, the Atlantic house band, played guitar and piano re-

(continued on page 48)

# **DELANEY BRAMLETT**

**Delaney Bramlett came to Miami early - a few days before the recording session started - so he could rap with Jerry Wexler and they could pick out material for the album. The two of them were up until four in the morning nearly every night listening to songs from LaVerne Baker to Willie Mitchell, as well as hearing Aretha Franklin's version of Delaney's "When The Battle Is Over", to be included on Aretha's next album. Then they would start all over again the next day. I think by the time that they finished they had narrowed it down to about fifty selections! There won't ever be any lack of material for a Delaney and Bonnie album.**

**Delaney was relaxing, he said, having just finished a tour, and I guess that to music men like Delaney and Jerry, staying up until four in the morning listening to records is relaxation!**

**He spoke with me at length about his music, his songwriting, his new musicians, his relationships with Eric Clapton and George Harrison, and about his early influences.....**

DELANEY: I learned to play from this work hand we had .... R.C. Weatherill, and this is how he played....(Plays bottleneck guitar in the style of Bukka White for a few minutes...)

HP: How old were you?

DELANEY: I must have been eleven ..twelve..

HP: How old were you when you first were in a group?

DELANEY: I never was really in a group until I moved to California actually. I had my own group, I put together a band, in California - but it was a terrible group. It was a good group - but we just copied everybody else. Nothing original.

HP: What kind of music did you play?

DELANEY: Whatever was popular at the time. It was just one of those bands that worked night clubs, you know, and did what was expected of them. Did the new songs, whatever happened to be right. At that time it was too early in my life I think...

HP: Who were you into musically? What kind of music did you grow up with?

DELANEY: Gospel music, rhythm... not rhythm and blues but country blues, the people we were talking about before, Fred McDowell, Robert Johnson and all those

people. I was into them when I was a kid.

HP: When did you meet Bonnie?

DELANEY: Three years ago at a bowling alley where we were playing, in a bar...and they had one side a bowling alley and the other was a rock and roll joint. And she was working there with some other group, and I was with the group I was just telling you about. We met on the last day of the thing...

HP: How long have you been working together?

DELANEY: Well actually working for two years, but we've been together for three years. We've had the group two years. Well, one group - not the one we have now. The one we have now is brand new, we've only had them about a week.

HP: How did you find the musicians you have now?

DELANEY: Well...it was hard. They said it couldn't be done!...I had a job to do in San Francisco which I had already signed a contract for, and the promoters were getting nervous...and I had five days to find musicians to replace all my band. You know, three horn players, drummer, bass and guitar.

HP: Did you replace all of them?

DELANEY: Mmm, yes.

HP: How do you feel about them?

DELANEY: They're fantastic. I didn't replace all of them. I'm sorry,

I don't have a guitar as yet...I play guitar myself now. But the rhythm section is just one of the best I've ever worked with.

HP: Who are they?

DELANEY: Ronnie Tutt - who just finished with Elvis in Vegas - drummer, and Jerry Scheff - bass - who also worked with Elvis....Dynamic duo!...Each one would rather work with the other than anyone else they know. The horn players I found one by one, I flew people from Memphis to L.A...from here, Florida, to L.A. .... all over. I finally found the people I wanted and I liked. I mean they were from the South - but I just didn't know them. They got word - the word got out that I was looking for musicians, so they started coming around.

HP: Do you feel strongly about Southern musicians, do you feel you can work best with them?

DELANEY: Well I can communicate with them. It's not that they have faster fingers or anything, or better minds, it's just that good old story about roots - if you grew up in it, you know what it's about. If you don't grow up in it, then you have to learn it. And when you learn it, it's not really there. You know what I mean? So I can communicate with Southern musicians or somebody that understands that sort of thing.

HP: What do you feel about the British musicians, do you feel that they have that same kind of soul...

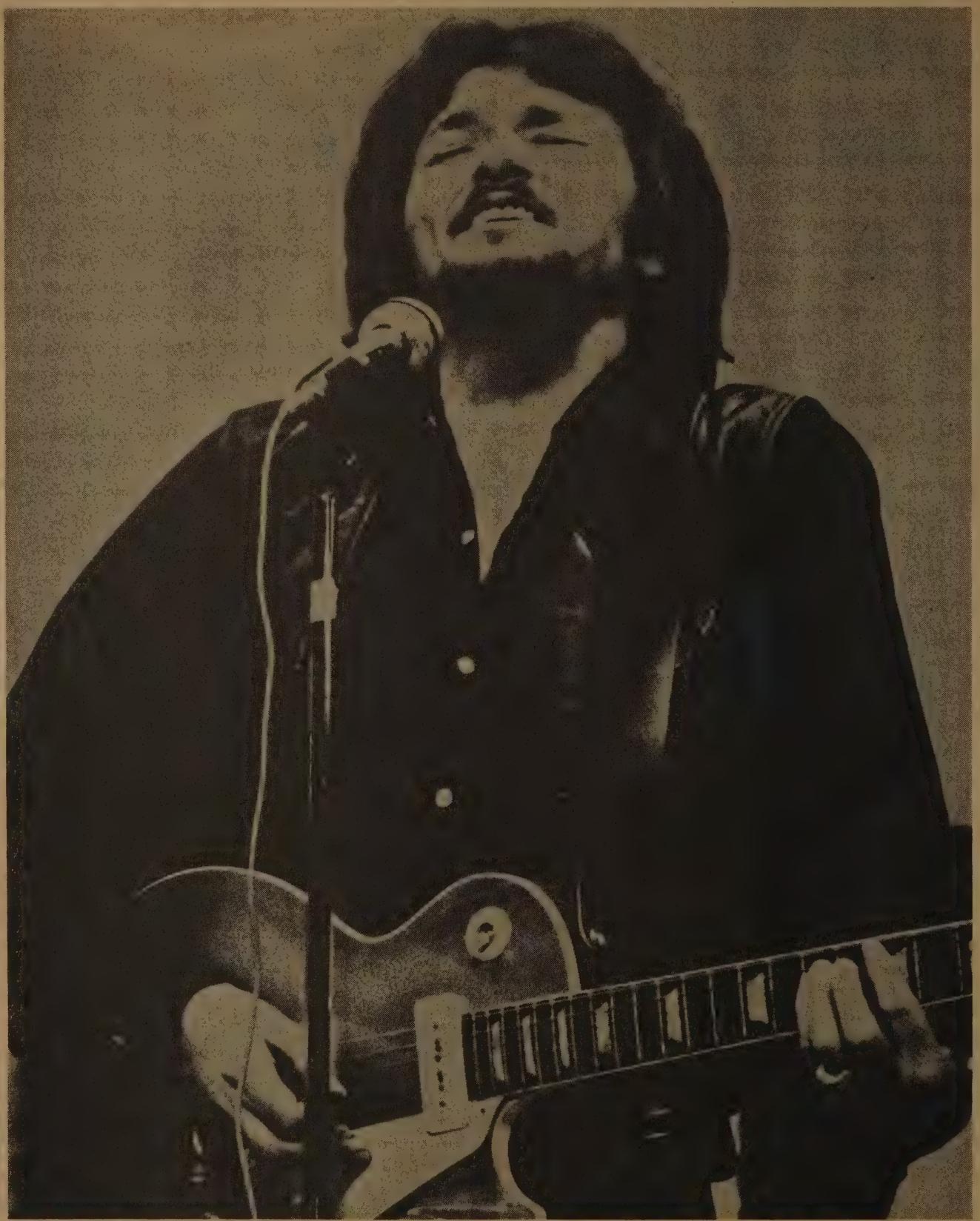
DELANEY: Well, soul - to me, anybody that plays good has soul, I mean I know what you mean by soul - there's a certain kind of music that right away you say that's soul...

HP: Emotional music...

DELANEY: Emotional...but opera singers have an emotion too. So - I don't know really how to define all that. But English musicians have a thing of their own. It's funny - they first got the reputation of bringing blues to America, and it was here years and years and years ago. But as far as the teenybopper kids are concerned the Beatles brought soul to America. But it's not true, nor Eric Clapton - he learned from people like B.B. King..

HP: Yeah, but they took the time out to really get into those records more than a lot of white kids did here....

DELANEY: Yeah, that's the thing - they don't have good records to listen to on the radio there - they have terrible radio, the worst. And so they have to go out and dig it up, and read it, and find out. They have no other choice - if they're interested in music they have to do that, and I think that's why they did it. I've never found anybody



from England that plays - I mean, they play what I like, I like to hear them play - but to play with them. I could never get into that. Clapton is a different story. He's from England, but he lived inside the blues music all his life, that's all he

cared about, that's all he wants to talk about, it's his whole life. So he went into it deep enough that he can play it. He won't play it like B.B. King, or Albert King, but he plays it his way.

HP: Do you think he'll be involved

with you again, on a tour or something?

DELANEY: I don't know, probably so. It depends on how we both feel at the time. We're good friends mainly, he respects me a lot, and I respect him - it's just a mutual

admiration thing. It just depends on if the time's right - if he's here, I'll ask him if he wants to play, and if he wants to, he'll play. If I'm there, and I want to play, I'll play.

HP: The problem is that the media



heard that he would be with your tour, so they all assumed that he would be a permanent member of the group...

DELANEY: That's the problem with most writers, they always assume without finding out the truth. Hey, you know - all musicians, I've always said, are gypsies. They're all that way, or they wouldn't be musicians in the first place. See, Eric really feels that he hasn't really found himself yet. In other words, he believes that he never really found himself, because he was with the Yardbirds, the Cream - Eric is not a leader, he's a strong person that can hold a group up, but he can't lead it. And then he came with us, and he was very happy, but he still wants to get more into himself. So it depends on what he decides is himself...I don't know what that is either.

HP: Could you tell me about your involvement with the whole Memphis scene, your album that Duck Dunn produced at Stax that he was very proud of - I heard that you weren't pleased with it?...

DELANEY: That's a long story too. Unfortunately - that album got held up so long, it got held up two years before it was released. It was the first album we cut. Before the Elektra album. Martin Luther King was murdered while we were there recording, and of course the whole world was in a trauma, it affected

me, and everybody around us who was working. It was just a big shock. So that put a hold on the thing, and we came home and waited until the time that we thought was right to go back and finish it. We went back to finish it, and there were other problems - some of the songs we recorded they had taken and recorded with other folks...so we spent some time thinking about that. But everybody liked it so much, it was good, they had horns on it that I didn't approve of so I took them off and added lines...but other than that, I'm happy with the album. But, it's two years ago - it sounds like us two years ago.

HP: It's still a great album, "Piece of My Heart" is fantastic. Leon Russell said you recorded that at his house?...

DELANEY: No....Oh, how that came about...when Martin Luther King got killed we flew back, and then two weeks later we did record "Piece Of My Heart" in his house, but we had recorded that "Piece Of My Heart" actually before Janis Joplin cut it. Originally - the original one we cut on the album, was cut right after Irma Franklin did it, remember that?...

HP: Yeah, we were talking about that last night...

DELANEY: Right, well we did that after she did that. And it's really weird, but we've had people say "Well, how come you can't copy

Janis Joplin like that"...but it was cut before Janis Joplin did it...but it doesn't matter, we're not competing.

HP: Who's screaming at the end of that cut...is that Mavis...

DELANEY: That's me.

HP: That's incredible!

DELANEY: Oh the real high one?

HP: Yeah....

DELANEY: Oh, that's Bonnie.

HP: Who's singing background on this album that you're doing now?

DELANEY: The two of us and our organ player, Bobby Whitlock. I think on this album - a couple of the songs I've been listening to, I'll probably want to use the Sweet Inspirations on, cause I really like their...us, plus them, but we usually do it all.

HP: I really think that they're one of the most unrecognized groups around, and they are really fantastic...

DELANEY: Oh, they're fantastic. But a lot of that is how business gets...you know, a lot of people will say why buy their record when they can hear them on an Aretha album...that's really the way a lot of people think, I think. You know - maybe they're not so good, maybe it was Aretha made them sound that way-

I hear these kind of stories...it's not true though, they're great!

HP: Could you tell me a little bit about when you were with the Shindogs?

DELANEY: That was the group I was telling you about before!

HP: Oh really? Because a lot of people think that that was a really good group in terms of development..

DELANEY: That was one of the most talented groups -

HP: Who was in it - you and James Burton and..

DELANEY: Joey Cooper .... and Chuck Blackwell who's with Taj Mahal...There was great talent in the group. The only problem was there was so much ego around all of us. I mean I felt that I had more to offer than that, and I was continually uptight. I didn't feel right about it, I felt that I was just doing somebody else's thing. It just got so involved...so out of hand it was ridiculous. I'd write songs that I would think were great, and the other guys would want to do their songs...it just got ridiculous.

HP: You have a good relationship with Bobby (Whitlock) though, he's remained with you. .

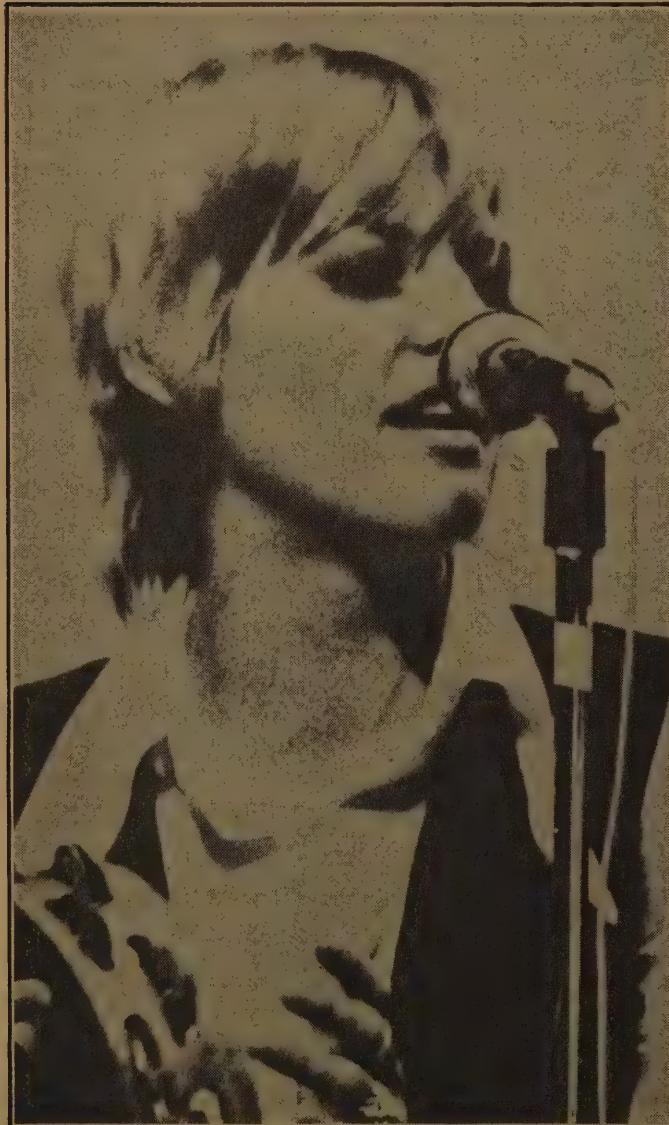
(continued on page 62)



# BONNIE BRAMLETT

One night Bonnie was sitting around the piano in one of the Criteria studios waiting to record, and she began to sing a gospel song she had recently written, "Father Forgive Them For They Know Not What They Do." Mike Uttley played piano for her and she was unbelievable. She has one of the most soulful voices you can hear today. Yet, she refuses to accept the fact that she and Delaney might be thought of as "superstars"— even in England where they were so overwhelmingly received this past year. "There's only one person who deserves to be called a superstar," she said to me, "and that's... .Louis Armstrong!"

The following interview took place in the not-too-garnish Miami Beach Thunderbird Motel, where we were all staying during the recording session. Bonnie had only the mornings to relax, swim, play shuffleboard with Delaney, or romp with their two daughters, Rebecca and Suzanne, and then it was off to the studio every day at around four o'clock. But she was always ready to talk, to relate stories about the musicians she and Delaney knew and had worked with and her feelings about music. Some of those feelings are expressed in the next few pages.



HP: When did you start singing?

BONNIE: With Delaney?

HP: No, before Delaney... were you singing with a group?....

BONNIE: No, well, see I never had a group of my own. When we were talking before about all girl groups I wasn't trying to really put women in rock down... I just couldn't lead a group. I don't know how.

HP: Do you think it's a business thing — you know, like a head for business or something....

BONNIE: Yeah... sometimes you can know an awful lot, but you don't have to let everyone know that you know it. You can get a point across without being the big, dominant, business — I'll run my own band — woman. Cause I get my suggestions across. But I think a woman's got to have a man!

HP: What were you doing before you met Delaney?

BONNIE: I sang with whatever band was there. What was funny was that I was supposed to be working with his band. When I said I would do the gig I had never met him, didn't know the name of the group

— I just knew it was a five piece group.

HP: Where was that?

BONNIE: In Carolina Lanes — the Bowling Alley, in Los Angeles. And I just went in there and they wouldn't play for me, they wouldn't play behind me — Delaney said nope! So I just really hated him a lot for that! Cause I had to work with the worst trio in the world—well, if it weren't for the bass player — I would have gone crazy. The Shindogs were on and then we were on, — I didn't meet him until the last night of the gig, I worked there for three weeks and didn't meet him until the last night, we were married seven days later!

HP: Did you start working with him then?

BONNIE: Well, we didn't start working, we got married and we went home, to see my mom and dad, and then we went to see his mom and dad....

HP: Where are you from?

BONNIE: St. Louis... well it's really Grant City, Illinois, which is right near St. Louis. Then I got pregnant... and I quit everything

I was doing when I married Delaney, without a second thought. Cause I wasn't doing all that much anyway! So he quit too, he quit the band, he quit everything. Except we just wrote... for a year, and we got Carl, the bass player — Carl Radle, and it was like me and Delaney and Carl for a long time. And then Bobby came. When we were at Stax it was Booker and Duck and all of them playing, it wasn't our band. . .that's before we had our band together.

HP: How did you feel about the Stax album? It took a long time...

BONNIE: Well, I wasn't happy about it simply because of that — the way it came out...that was a good album, why didn't they put it out then — why didn't they do something with it then?

HP: I love your "Piece Of My Heart" on it. . .

BONNIE: Well I learned from Irma Franklin on that song...along time ago...five years ago...

JP: Who were your musical influences?

BONNIE: Well, I listened to Irma Franklin, Aretha Franklin...Aretha I listened to a long time ago...she had "It Won't Be Long"...oh she just killed me, "Operation Heartbreak" — then...and I couldn't understand then why she wasn't big, and I listened to Etta James, LaVerne Baker, Doris Troy...Just One Look...she's in England now. I started first with a regular band — a local band, I worked with Little Milton, he was a local band, Albert King - he had a local group. . .

HP: How do you feel about a lot of the rock music around?

BONNIE: Well, a lot of people like superclassical music, and progressive music...and psychedelic music, for the life of me I cannot get into. I don't know why — maybe it's too technically complicated or something, but if I can't tap my toe...or get into some kind of groove, I just can't understand it at all.

HP: The media is just starting to

get hip to the fact that a lot of white southern musicians are into just as emotional music as the blacks have been...

BONNIE: Well, I really think that today you need a road map to tell black blood from white! . .A heart with no hurt is hollow, Ray Charles said that, and I'll never forget that as long as I live. It's the best explanation I could think of...you've got to know about what you're singing, you've got to know what the blues are, before you can tell somebody about it and make it and make them feel it. Or get that point across. It's really hard to tell somebody that doesn't know...how it feels to have to live that life. It's hard for people who haven't had to live it to understand, how people have to live that life, how people were made to do it. It's just a big guilt thing - people just wouldn't listen to the blues. It's been here all along, just look at Robert Johnson and all those greats-I mean Why are they starting now? I mean that generation, that thought that way — there's nothing you can do about those people, you just have to let them die off, and raise your children in what you feel is the right way. It took a foreign country, it took England — I mean we had the best music in the world, it's been here for years — the same thing, and those people over there, they delved into it.

HP: Why do you think they did?

BONNIE: Well, like I said a while ago, they don't feel guilty about it, they're living over there in England, they're the ones who shipped the slaves over here to begin with, but see they don't have to live over here and watch the people, and see the hurt, and live with it. So they don't feel guilty about anything. And the people over here felt guilty and put up that wall, and said, well, I don't want to hear it, so they're super prejudiced, and they don't even want to be around black people because they don't want to see the hurt right in front of their faces. What they're redoing and what they let happen, they didn't want to see it.

HP: How do you feel about the British audiences?

BONNIE: Well, I think the people over there are starved for entertainment. And when they hear something good they appreciate it and don't mind letting you know it. They're not too busy being cool.

HP: How about the Fillmore East in New York and in San Francisco?

BONNIE: I didn't like it in San Francisco at all. They really think they're super cool but they're just so loaded! I mean they couldn't clap their hands if they wanted to! You know, they were just laying out! It's really hard, because I don't like to entertain a bunch of super drunk people either...

HP: Have you played a lot of local clubs and bars throughout the South?

BONNIE: — Yes, I did. The band . . .no. . .All of us have individually at one time or another. . .

HP: That's paying your dues. . .

BONNIE: Yeah, that's what they call it! Mostly paying your dues is when you have something happening that really falls through. You think you're really good, and you've really got it, and then it all falls down the drain. That's paying your dues.

HP: How do you feel about performing live as opposed to recording? Is recording a drag for you?

BONNIE: No, because you're performing eitherway. Because there's people in the sessions, you know. It's really hard to record in a little room, I can't do that, I don't like that at all.

HP: Just watching in the studio, you were really reacting...

BONNIE: We like to have people there, we don't make it a completely closed session where it's just nobody but the band and the engineers and producers...

HP: So you feel that you react best off of an audience...

BONNIE: Oh, yeah! I just wish we could record every time. . .

HP: Were you happy with the live album?

BONNIE: Yes. . .

HP: You said something last night about the band having to write around you. Have you had any training at all?

BONNIE: No! See, Delaney is super — he hears all these harmonies everywhere: And I just sing one line, I might be singing up in the first harmony and the next line I might be doing up in the third!

HP: But do you lose it?!

BONNIE: No, it's all the same, but Delaney just writes around me a lot, cause I'll change my harmony from the first to the second to the third, and so Bobby Whitlock and Delaney change theirs too. Cause if I really hear it one way — it's really hard for me to do it right if I can't hear it. . .

HP: Do you sit down before a session and figure out what you'll be singing, or do the three of you — Bobby, Delaney and you have that much rapport that you can just do it. . .

BONNIE: We usually get it together pretty quick.

HP: So you don't have to sit down and rehearse a lot.

BONNIE: Well, if we're there when Delaney is writing a song, then we usually write it all down at one time. But if he writes it, he'll teach us the parts he wants us to sing. Like if he's got a certain vocal in mind.

HP: Do you and Bobby offer suggestions?

BONNIE: Yes, and we do it, if it works then we do it, if it doesn't we don't.

HP: How do you feel about writing songs, Delaney said that you've just written some. Do you think you'll record them?

BONNIE: I guess we'll record them.

HP: Did you see the cover of "Fusion" where they used you as sort

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by Tex Clark



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of the symbol of the coming age of women in rock music . . .

**BONNIE:** No . . .

**HP:** Well, it was a political, women's liberation editorial, with your picture on the front sort of symbolizing women in rock . . .

**BONNIE:** Somebody came to interview me from Women's Liberation . . .

**HP:** Did you get along with them?

**BONNIE:** NO! Not at all! I never heard of a good all girls band either! The worst! All girls band are the worst! I can't explain why . . . I just know that I don't like taking orders from a woman, and men don't either, even less! And when you're with a group you have to give orders — some people have to do things they don't necessarily want to do. And I myself don't like a woman telling me I have to do what I don't want to do. And men really like it less!

**HP:** How do you feel about the musicians that you have with you now? I know you're still looking for a guitar player . . . . . .

**BONNIE:** We've always been looking for a guitar player! . . . Ever since Delaney and Bonnie and Friends began. The new ones . . . I love them.

**HP:** How do you feel about the ones that left?

**BONNIE:** I love them, I love those guys, I really hated to see them go . . . they called us and asked if it was all right, and of course it was all right for them to go. I mean we don't have contracts that say you've got to work with me every Thursday night at seven o'clock, or something like that . . . if they want to go and do something different, they do it. Because if they want to they have to, don't they? Cause they wouldn't be happy otherwise. They wouldn't be happy doing what we're doing. . . and there's other musicians who would like to . . . So if they want to do that, let them do it.

**HP:** I think it's really beautiful that all of you are doing stuff on each other's albums, like you and Delaney are on Leon's, and Dave Mason's and Eric is on yours, and you on his . . . and so forth. And if it's been happening all this time in rock and roll a lot of people don't really know about it. Or at least they haven't until lately.

**BONNIE:** Well, it really happens . . . West. It's a completely different feeling. Like people feel different about one another. Southern people are really very emotional, tight, loving, kissing each other. And a lot of people don't do that up North. They just really aren't that affectionate. These are all Southern boys and they love one another, and I love them . . . and they respect each other's talent. It would almost be rude, I'd think it was pretty darn rude if Leon would come up and ask someone, hey want to play guitar . . . and they said no, that's really rude. Cause why shouldn't they?

**HP:** And you found the same thing in England with Eric and George Harrison?

**BONNIE:** Oh, Eric and George were just so snowed, they had more fun, and we had more fun with those two. . . George just rocked right out?! On that bus we were riding on, they just played. . . When we played in Liverpool it had been just three years to that day that he had played in Liverpool, and the Beatles played there and that was his last gig . . .

**HP:** What are your plans now are you going on tour?

**BONNIE:** Yes . . .

**HP:** Do you like touring?

**BONNIE:** I get scared in some places . . . I like to play . . . . Sometimes we get hassles because of the guy's long hair, Easy Rider type scenes, but that's the only thing that scares me . . . I love the performing! □

# BOBBY WHITLOCK

I first saw Bobby Whitlock with Delaney and Bonnie at the Fillmore East in the spring of 1969. I really noticed his organ playing, and was impressed with the harmonies he and Delaney and Bonnie were into. When I heard this year that some of Delaney's musicians had left, I was really hoping that Bobby hadn't. He says there was never any chance of that happening, that he considers himself a permanent fixture in the Delaney and Bonnie and Friends Organization. Delaney said, "He's my son", and Bonnie puts it this way: "We couldn't work without Bobby, nor he without us. He's so much a part of us and our music."

This interview took place at the home of Jerry and Shirley Wexler, prior to the recording sessions, and in it he talks about his relationship with Delaney and Bonnie and his own music.

**HP:** How did you first get into working with Delaney and Bonnie?

**BOBBY:** I met Delaney and Bonnie when I was with Stax also...

**HP:** What were you doing at Stax?

**BOBBY:** I was recording, Duck (Dunn) and Don (Nix) were my producers, as well as they were Delaney and Bonnie's...and I met Delaney and we went to L.A.

**HP:** Did you have your own group at Stax?

**BOBBY:** I had my own group, but I hadn't done but one thing, and it was not the way I should have been recorded, it was kind of bubblegum. They didn't have the right idea, it was pop...they didn't have the right idea of how to promote pop..of what pop was, for me. So Delaney said do you want to go to Los Angeles and work and I said sure.

**HP:** How do you feel about what's happening at Stax? Like with Isaac Hayes' album it seems to me that they're trying to get more response

from the white rock audience...the "psychedelic" thing.

**BOBBY:** Well I don't like it, to tell you the truth. It's not what they should be doing, I don't think. I don't think they're doing it right. Of course I don't like psychedelic music anyway, I can't relate to it at all....it has no emotional qualities at all. Psychedelic music, I think all it can relate to is drugs, it's a big jumbled up whatever it is!

**HP:** Do you feel that the British are more into blues, they have really paid attention and studied it more than the kids here.

**BOBBY:** Well it took the British people to make the American people hip to it, blues, and that's what shows me. Cause it all started here, with all those old blues cats, Mississippi John Hurt, and Furry Lewis, and it took the English people to recognize those folks.

**HP:** Who were the people you listened to while you were growing up?

**BOBBY:** Nobody.....I never really

listened to anybody. I was just playing. Since I've been with Delaney and Bonnie I've been getting more into my music, and I've been writing. It's the first time I've ever done that.

**HP:** How did you first get to Stax?

**BOBBY:** Well, I had a group, and I knew Duck and Don.

**HP:** Are you from Memphis?

**BOBBY:** Yes. So it just happened because I had the group and I knew them.

**HP:** What do you think about Delaney and Bonnie's Stax album?

**BOBBY:** Yeah, well I like it- it's good. It's not Delaney and Bonnie and Friends, it's Delaney and Bonnie and Stax folks. It's not like our Elektra album or our "On Tour" album at all. It's three-it's number three for me.

**HP:** What records do you listen to?

(continued on page 50)

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spectively, on this album. All Southern musicians, all family.

Tom Dowd, the engineer and producer responsible for the Stax live in Europe albums as well as producing many tracks for Aretha Franklin and Wilson Pickett, was in the studio with the group, cueing the musicians and signaling to Wexler in the control room. "Some Northern producers come down here and can't cut with us," said Jim Dickinson, "but not Jerry or Tom. They do it just our style."

On the next few pages are interviews with Delaney, Bonnie and Bobby Whitlock. They give great insight to what the Southern style of recording is, and how they go about making the consistently soulful music that has been heard on their last three albums. Wexler calls it "good time music" - or swamp music. "However you want to define it," - Bonnie said, "I can't dig music unless I can tap my toe to it," - there was a lot of toe tapping at the Criteria Studios that week. □ I asked the questions and Delaney, Bonnie and Bobby answered them. We did it over a period of three days, April 6, 7, and 8 in Miami. Lisa Robinson

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\*\*Ed. note: "monster rock" is a Jim Dickinson phrase.

(continued from page 15)

it was a national breakout. The first thing we did was get costumes together and did Hullabaloo (the national TV show) with the 4 Seasons and Herman's Hermits."

For the next few months it was a succession of major gigs, ranging from a Rolling Stones concert in Jacksonville, Florida, in May, to a Beach Boy gig on the Fourth of July at the Hollywood Bowl. And in November, it was off to Europe, where "She's About a Mover" was a Top 5 record.

"It was a beautiful reception over there," says Doug. The people were warm. We played a lot of gigs, including Ready Steady Go, where we first came into contact with our friend Denny Cordell.

"We arrived back in New York the day before Thanksgiving. We were standing at the corner of Bleeker and McDougal Streets, and took a vote on whether we should go home. The vote was 3 to 2 in favor of home. So we took off for San Antonio without making a stop, except for gas."

The Quintet's followup to "Mover" was "The Rains Came", (originally cut by Big Sambo and the House Rockers from Beaumont) which was released in early 1966. The record also became a hit, hitting its peak by Spring.

In March, 1966, Doug took off to California. The year 1967 he refers to as his "Dropout year," in which he did a lot of writing. And in 1968, things picked up again when he signed with Mercury in April and cut "Honkey Blues," an album many regard as a masterpiece.

Now the group is based on the West Coast, with Frank living in San Francisco and John, Augie and Harvey in Los Angeles. Doug makes his home near Salinas, north of San Francisco. However, most often, you'll find everyone together.

Besides their success in the U. S., the Quintet has been receiving a warm reception in Europe, where such tunes as "Mendocino" and the "Dynamite Woman" have been huge hits. The group recently returned from a successful European tour, and is preparing to return there in the near future.

The Quintet has also been reunited with Houston producer Huey Meaux, who supervised their "Together After Five" album and who plans to continue cutting them in the future.

All in all, it appears that this year will be the one where the Quintet achieves total recognition as a major force. From the Mercury people in Chicago.

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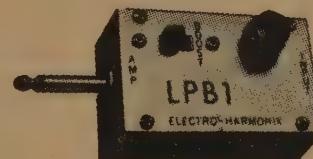
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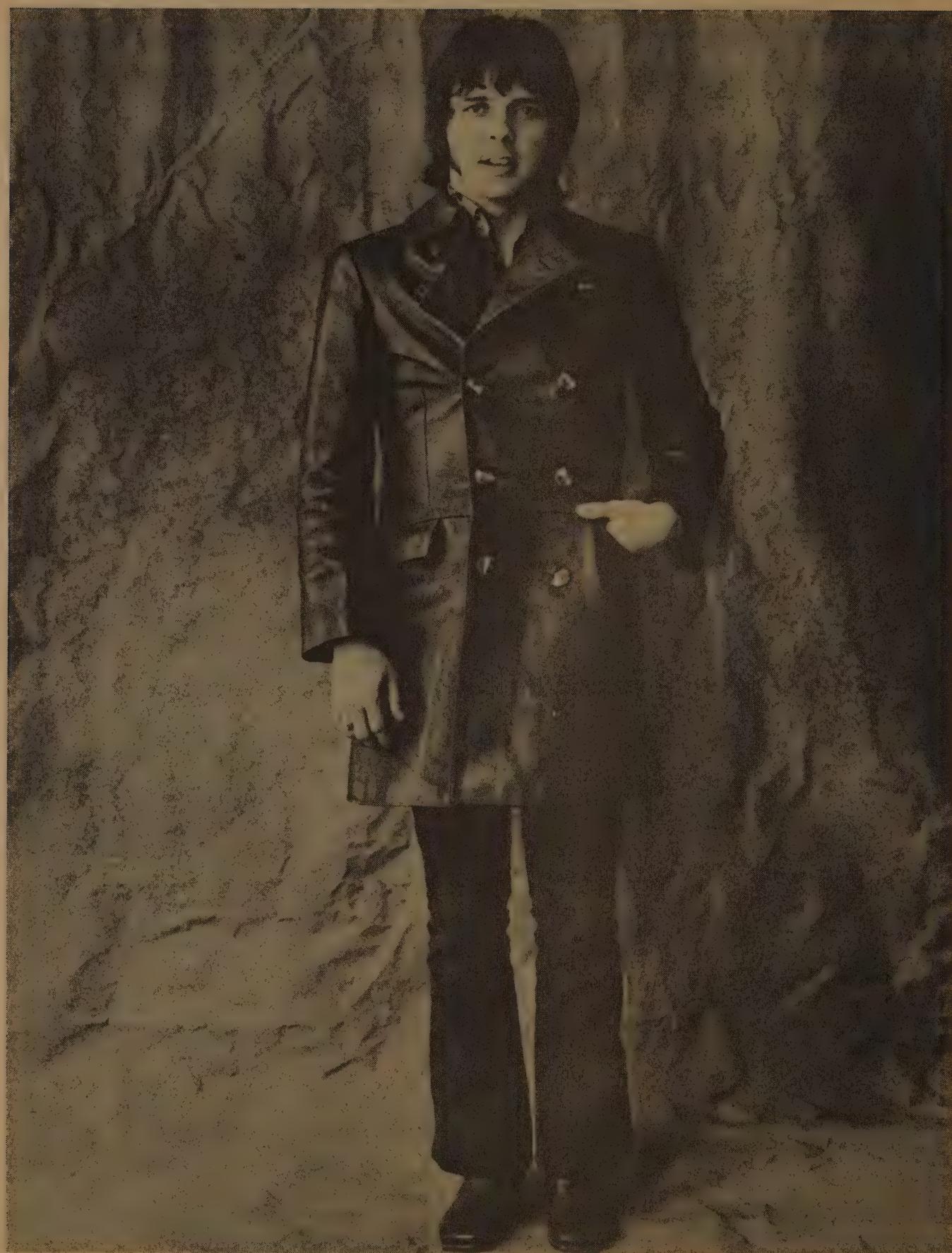
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*(continued from page 47)*



**BOBBY WHITLOCK**

*(continued on page 54)*

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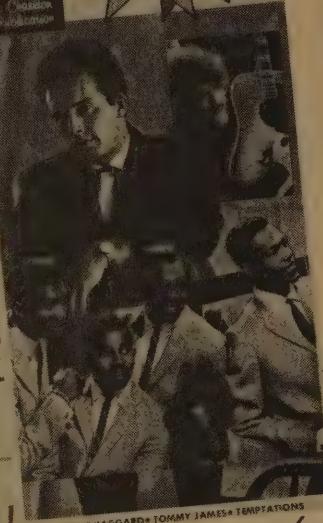
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(continued from page 22)

**Question** Have you plans to produce any other artists?

**Answer** No.

**Question** Were any of the songs on the album originally written with the Beatles in mind?

**Answer** The older ones were. Junk was intended for Abbey Road, but something happened. Teddy Boy was for "Get Back" but something happened.

**Question** Were you pleased with Abbey Road? Was it musically restricting?

**Answer** It was a good album (No. 1 for a long time.)

**Question** What is your relationship with Klein?

**Answer** It isn't.

I am not in contact with him, and he does not represent me in ANY way.

**Question** What is your relationship with Apple?

**Answer** It is the office of a company which I own with the other 3 Beatles.

I don't go there because I don't like offices or business especially when I'm on a holiday.

**Question** Have you any plans to set up an independent production company?

**Answer** McCartney Productions.

**Question** What sort of music has influenced you on this album?

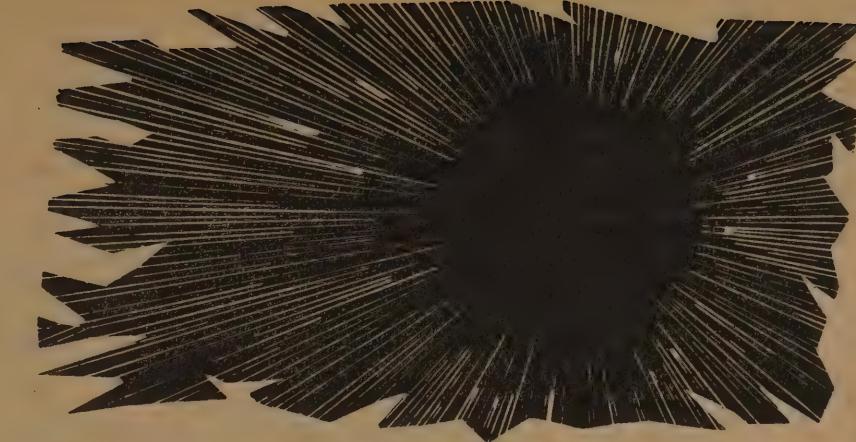
**Answer** Light and loose.

**Question** Are you writing more prolifically now? Or less so?

**Answer** About the same. I have a queue waiting to be recorded.

**Question** What are your plans now? A holiday? A musical? A movie? Retirement?

**Answer** My only plan is to grow up. □



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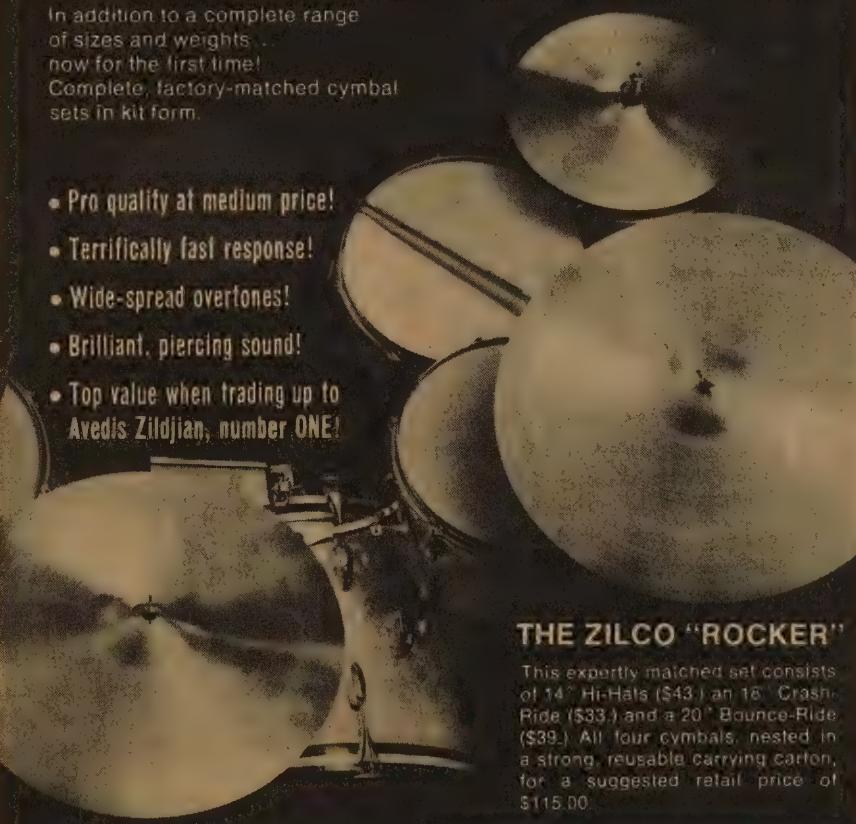
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(continued from page 50)

**BOBBY:** Not much really, like Creedence and some groups like that. Of course I really like the people at Stax, like Eddie Floyd and all those people, I really like what they do. About three years ago was when they were doing things that I liked. I don't know what it is that they've changed, but...

**HP:** Do you think that you can relate best or work best with Southern musicians?

**BOBBY:** Yeah, people with the same roots, because you think alike. Like Delaney and Bonnie and myself, we really know how each of us are personally, backgrounds - how we think and stuff...that's got a lot to do with it. Like Eric, he's from England, which is all the way across the ocean, but he's got the same roots as Delaney and Bonnie, that same down home thing.

**HP:** Do you think they think that they're trying to get hipper?

**BOBBY:** Yeah...There are a lot of hype groups around. We worked for a year without a record, we had a big band, without a hit single. Actually we've never had a single on the charts until recently....

**HP:** How did you feel about your British tour? What were your audiences like?

**BOBBY:** Fantastic. The people in England, I can't say enough about them, they were really kind people who were really hip. I loved it. If you've got a song to sing, they'll listen, and if they don't dig it, they'll tell you. If it's good they'll tell you. They don't play games with anybody. Ours was good, so they let us know about it.

**HP:** You were the only one of the original musicians with Delaney and Bonnie who remained with them. Do you feel that it is a permanent thing?

**BOBBY:** Yeah, sure. Definitely. When I started out it was a permanent thing, because we began on that basis. We sing so well together.

Each of us individually is our own separate entity—but together we have a whole different sound. Like we did a promotion tour, before the Elektra album, it was just the three of us going around singing.

**HP:** You have the same taste in music...

**BOBBY:** Yeah, the music we want to do is the music we're doing. It's our own music. And I'm getting into doing my music, for the first time in my life I'm writing my own tunes, and doing my own songs, which I never did before. Quite different and unique.

**HP:** Are they planning to do any of your material?

**BOBBY:** Probably, at some time or other. I have some tunes that I have to finish, but I have some tunes that I think are really good.

**HP:** Has anybody else recorded any of your songs?

**BOBBY:** No. I got a tune on the tour album that Delaney and I wrote "Where There's A Will There's A Way".

**HP:** What kind of organ do you play? Any other instruments..

**BOBBY:** I play a Hammond B-3, and piano...

**HP:** Do you prefer performing live, or do you like working in the studio?

**BOBBY:** I like working in a studio, to an extent- I'm going to like these two weeks coming up because it's going to be able to get the group together. But live performances are definitely where it's at. That's really the way you personally can reach people.

**HP:** Did you like making a live album?

**BOBBY:** Yes, it was hard but it was good. And it was fun.

**HP:** Do you practice at home?

(continued on page 56)



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(continued from page 54)

**BOBBY:** I have a piano, and that's what I write with. I usually write with a piano, or guitar, and I just play organ on sessions, or live.

**HP:** Have you had any musical training at all?

**BOBBY:** No.

**HP:** You just picked it up?

**BOBBY:** I've been playing organ now - about three and a half years, before that I was playing guitar.

**HP:** What are your plans for your own recordings?

**BOBBY:** Well, we've already started on my album. Me singing and tunes that I've written, and tunes that Delaney and I have written. But we're using this band, I mean I consider myself a permanent fixture with this organization.

**HP:** How do you feel about the other musicians leaving to go with the Joe Cocker tour?

**BOBBY:** Well they left. That was their own decision and that was their own thing. I didn't go. Nobody asked me to go, they knew that I wouldn't, because I had made my mind up - Delaney's producing me, he's my producer and my cohort!

**HP:** Do you feel that the white Southern kids can get into emotional music, black music, the same way the black musicians can?

**BOBBY:** Definitely, most definitely. Country people are very human and down to earth people. All the music we do, and like Creedence, and people who are just down-to-earth rock and rollers, who just tell it like it is, they all - all the Southern people can really get into it, because it's got stories, and it talks about love, because you can understand it and immediately relate to it. Like a tune I wrote called "Country Life" - that's what it's all about - country life - and I don't expect that people who live in New York could really understand it. Not that they can't get into it....

**HP:** Well, they don't make that kind of music...

**BOBBY:** Right, well I think there's going to be a change, and I think we're part of the change.

**HP:** Jerry Wexler calls it swamp music...

**BOBBY:** Right, swamp music...The first thing that I ever heard that was anywhere close to psychedelic music was the Chambers Brothers, and I didn't understand it. I mean it's all right for them, but it's not for me. People are getting so much hipper nowadays, than to let something like that fool them...a lot of hype, and I don't know what else to say about it, but I just don't like psychedelic music!

**HP:** Do you think there are a lot of places to play live in the country, because there are really very few in New York except for the Fillmore...

**BOBBY:** The Fillmore in New York is one of the best places I've ever worked in my life...I love the Fillmore in New York. The Fillmore in San Francisco is the worst. It's the difference between night and day. The setup is bad for one, and the sound system is bad, the building is bad, and the audience is bad. Because the people are just stoned out, they're just too high!

**HP:** When you go into the studio do you record "live" - singing with the band tracks?

**BOBBY:** We record live, and sing along to get the general feeling, later on if the voice tracks need re-doing we'll do that, but most of the times they don't need it.

**HP:** Are you involved in the mixing of your albums?

**BOBBY:** To some extent, if I hear something...I've got just as much to say about it as anybody else. But usually Delaney does that, he has a pretty good ear for that. I'm just learning.

**HP:** Can you work at all with your own organ, when you travel, etc?

**BOBBY:** Well, if we're anywhere near L.A. I'll use my Hammond B-3, but if it's further, we just use

what's there, which is a BIG drag.

**HP:** You can notice the difference...

**BOBBY:** YEAH. I've got my organ set, fixed it up myself, and I know exactly how far I can push it and what I can do with it. And usually you get some bad equipment when you rent stuff.

**HP:** How do you feel about sound systems, Delaney seemed pretty annoyed.....

**BOBBY:** I think that sound systems - well, that's the most important part right there. Because if you have a good sound system you can get it across. You can play in the biggest, boomiest place and still get it across, get the feeling across. That's what the people are really interested in - the feeling, and having somebody move them, and that really relies on the sound system. Cause if you don't have a good sound system - like when we were in Toronto the other day - the worst, the absolute worst, and it just doesn't get across at all.

**HP:** Can't the groups have any control over this at all?

**BOBBY:** Well, they've got a guy down there, he's a sound man, and he's got \$15,000 worth of equipment. And he can't get three voices across. Those guys - they're into a completely different thing. They're not musicians in the first place. They don't know what to listen for. They just look at little dials and turn knobs. And that's just not where it's at. Like the Hanley people, we had them when we worked the Blind Faith tour, they're really top notch, they're really into it.

**HP:** Do you like pop festivals?

**BOBBY:** Yes, well we worked two - and there were no hassles, we worked Atlanta and Dallas, and at Atlanta there were 100,000 kids for three days, and the promoters knew what they were doing before they started. And the same at Dallas, no hassles. No police around, and all the facilities that you'd need. The p.a.'s were top notch, and everybody did his part and went all the way with it. It's that thing about working for the folks. □

(continued from page 25)

and weighs 148 lbs. He makes beautiful music with his 12-string guitar, acoustic, guitar, electric guitar, sitar, tabla, piano, Mellotron, bass guitar, harpsichord and percussion. Justin, who has two records under his own name, likes genuine people, the color indigo, shepherd's pie, Nina Simone, and someday would like to drop out with all of them somewhere in the Bahamas in his own yacht.

John Lodge — An on-again, off-again member of the Moodys, John was born in Birmingham on July 20, 1944. Missing out on the good times that reaped "Go Now" when he decided to return to his engineering studies, he also missed out on the bad times that the Moodys faced soon afterward. The 161 pound, 6 foot, green eyed, fair-haired bass guitarist and sometimes vocalist, (sharing singing with Ray and Justin) likes casual clothes, Indian curry, Tim Hardin, nice people and the thought that he shall probably forever after remain a Moody.

Mike Pinder — Still another product from Birmingham, this group member was born on December 27, 1941. Mike's erratic pleasurable or displeasurable jobs

have taken him through the skiffle craze when he joined a group touring local clubs and pubs. He had also served as a TV set installer, warehouse foreman, window cleaner and mellotron maker. After a spell in Germany with the Crew Cats (a group, of course), he finally realized his true calling in life and joined his mates to form the Moody Blues. Besides liking girls and music and playing his mellotron, piano, harpsichord, cello, Latin-American percussion, acoustic guitar, bass guitar and auto-harp, he and his 168 lb. 5 ft. 11 inches, crowned with green eyes and brown hair, digs the Byrds, the Beatles and blue - the color.

Ray Thomas — Born December 29, 1943 in Stourport-on-Severn in Worcester, Ray weighs 154 lbs. and stands just a bit under 6 feet. His eyes are hazel and his hair is brown. Ray, who plays the flute, was once a member of the Birmingham Youth Choir and an apprentice toolmaker. Then one day, alias El Riot, he formed a group known as the Rebels, later joined Mike in Germany first with the Crew Cats, and later as a part of the Moody Blues. Ray reveals that the unhappiest moment in his life was when he came face to face with Beatle Paul McCartney and

found they were sporting identical mustaches. Ever since, to compensate for this unhappy event, he luxuriates in the delights of fishing, Ravi Shankar, good food, and the Beatles. (He holds no grudges against Mr. McCartney) □ Penny, Ren and company.

\*\*\*\*\*

## DISCOGRAPHY

### Singles

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Nights in White Satin, Deram 85023

Tuesday Afternoon (Forever Afternoon)

Deram 85028

Ride My See-Saw, Deram 85033

Never Comes the Day, Deram 85044

Question, Threshold T-67004

### LP's

Days of Future Passed, Deram 18012

In Search of the Lost Chord, Deram 18017

On the Threshold of a Dream, Deram 18025

To Our Children's Children's Children, Threshold, 1

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(continued from page 12)

that no one knows what this is all about, that it's just jamming, and playing sloppy blues, and it's not. The kind of music we make here represents great concern."

"As far as musical training is concerned," remarked Jim Dickinson, "Charlie reads music...he plays jazz, well we all play at jazz, but he really plays, Sammy reads, I think Mike can read, but I couldn't read if my life depended on it! I didn't realize that sheet music was written in alphabetical order until Christmas! I took piano lessons—everybody takes piano lessons at one time or another, I learned how to play 'The Fairy In The Woods'....but I really learned to play from a black cat who was a friend of my yard man. That's the way everybody down there learns. Sid Selvidge - he's a Stax recording artist - he said that somewhere back down the line everybody had a yard man, and I really believe that's true. Well, when I moved down here that same man, that same yard man, his name's Alec, came around to see me. Because as far as he was concerned I was moving to California. Because as far he was concerned if you move somewhere where it's hot, and the sun shines, and you're gonna make records, it's gotta be California! So he had taught me how to live like a Southern black - and he taught me all the things I had to know- how to shoot craps, how to throw a knife and all that....and I had wanted a gold tooth like he had since I was 14, and so I got one, a removable thing my wife gave me - like a sign of success, I got a job with Atlantic so I got my gold tooth! And Alec came by to see my gold tooth and he wanted to get me hip to how a Southern black person should dress when he moves to California. So he brought by his cousin who goes to Berkeley to show me his daishiki!....He's too much man, beautiful...."

"But being soulful is not being black, it's not being cool, it's knowing what you are and being proud of it. Knowing where you are at and doing it as well as you can. Becoming as much like yourself as you can become."

"I think that the young Southern white musicians are more culturally important than the Southern black musicians, except for the old men, because the young ones are denying their culture. Why would Furry Lewis, who was down and out, sweeping streets, having made a lot of money for some white guy up North with his records...why would he mess with a 14 year old white boy? Because I was the first person in ten years that came to Furry Lewis and said to him I want to see you play the guitar. And I've known him since then. And I really feel bad that all those old guys are going to die. Like Nathan Beauregard is 106 years old, and he plays electric guitar better than Mike Bloomfield, there is no doubt about that! And he's 106 and he's still learning things! He writes songs...now! And any moment he could die...but every other person who sees these old men who wouldn't normally see them, like at the Memphis Blues Festival...well, that makes it worth it."

Dickinson also said that he feels Wexler and Dowd let them record their own way. "Our way is not to inflict our opinions upon the musicians," Wexler said, "but to allow the atmosphere to exist where the best can come out of them. We have the same kind of language, we've made a lot of these records and we know the licks, we know the beats, we share the common vocabulary."

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# platter chatter

The majority of new albums that I'll be talking about this month seem to have one thing in common: structuring. They are delicate constructions of voice and guitar backed up by some form of rock sound, a sound which is not crucial to their existence.

I'm speaking of the new John Sebastian album, the new Melanie album, the new Brewer and Shipley album, the new James Taylor album, the new Crosby, Stills, and Company album, I'm sure that there are other albums as well that fit this list and, if things keep going the way they are now, the list will only grow in the future.

What makes these albums similar to each other? Well, each is the voice and song of a particular person or set of people, set to music. There is no real need for heavy instrumentation for you to get the message that the song is conveying. This is a complete

departure from the huge, overproductions that we've been forced to listen to in the past year or so. Each of these albums is

listen to this album enough or say enough nice things about it. The production is brilliant, the sound is brilliant, the songs are genius, and the delivery is fantastic. Which means that you haven't heard Van Morrison on his "Moondance" album, you really don't know what music is all about. And if you don't like the album then go sit in the front row of a Led Zeppelin concert, you and that kind of group deserve each other.

Speaking of Led Zep, those kind of groups are still putting out albums but I think it will just be a matter of time before none of us ever have to suffer through their particular brand of loud nonsense again. Let's hope so anyway.

Isaac Hayes has put out another album, "The Isaac Hayes Movement", which is his third album. And it just keeps getting farther away from what his first album, "Precious", was all about. The "Movement" album is over-produced. Stax Records seems to be coming out with a lot of uninteresting, plodding stuff recently. Where are Booker T. And The M.G.'s and the kind of music they used to play to back up Otis and Carla and Johnny and William and all the other fine performers at Stax, in the early days before Hayes and Porter stopped writing for Sam and Dave doing what they insist on calling "their own thing". Of course after listening to the most recent Hayes and Porter albums, I'm glad it is there thing and not mine.

Well, that's the end of this quick edition of the record reviews. See y'all next month.  
□ Doug Thompson.



the distinctive work of an artist. Certainly there are rock sounds on some of the albums, notably on Van Morrison's and Brewer and Shipley's, but the songs are what hold these albums together, not the rock sound.

A different sound area, similar to what I've been talking about there in emphasis on real life music, is rock and roll. The Flamin' Groovies new album, "Flamingo", has this life feeling. Much more in fact than the MC5's new album, "Back In The U.S.A.". I'd say that the Flamin' Groovies album is what the MC5 album should have been and the MC5 album is, well, who knows exactly what they were trying to do.

Perhaps the album of the year or the past two years is the Van Morrison album. I can't



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(continued from page 43)

DELANEY: Oh, he's my kid. He's my son...I don't think Bobby could really play with anybody else, because he grew up with us. He's the music...he is a big part of the music.

HP: How do you feel about other people doing your tunes, like the Staple Singers on "Soul Folk In Action"?

DELANEY: Oh, I love it! Oh boy...they're, well there are some people I would rather not do them, but as far as the Staple Singers well - they know, they definitely know what the songs are about. Sam and Dave did a couple, and Aretha did "When The Battle's Over" for her new album, and Lulu did a good job with "Dirty Old Man". Nancy Sinatra did a song of mine...pure murder. It was called "God Knows I Love You", and she changed all the lyrics around to where she was singing about puppy dogs and petticoats, and I couldn't believe it when I heard the record. I couldn't believe that they gave it to her. I'm

not putting her down or anything, it's just that whoever's idea it was to have her do it, well, I don't think they have any soul.

HP: That's the trouble when pop performers try and get funky, and try and reach a different audience...

DELANEY: Well, it's Las Vegas. You know, there's soul music and then there's another kind of black music ... whoopee-doo, whoopee-doo, and that's not soul.

HP: Motown...

DELANEY: Well, Motown doesn't really impress me very much.

HP: Do you feel that there are different kinds of audiences - like how do you feel about the audience reaction you got in England?

DELANEY: Incredible ... you wouldn't have believed it. I mean they were waiting for us when we got to the airport. And we didn't - we only had one album over there that they heard.

HP: Well they responded to acts like Ike and Tina over there way before the kids here...and the Fill-

more audiences, as compared to a Southern audience ... how do you feel about that?

DELANEY: Well, that's hard to say, because one of our best audiences now is the New York audience - in the East, they seem to like us better than anywhere right now. For some reason they like the new album... the sales on it, well 80% of the sales are coming out of the East. And I think we've only sold about 27,000 in L.A. and San Francisco, the rest was all there.

HP: What about performing live?

DELANEY: Live, well it's the same way, they love us in the East, and they like us in the West. Maybe it's because we live there, they can see us most any time. But there's no comparison at all to the English thing. And the thing that impressed us was when we got there they listened very carefully to everything we said, all the words of the songs. They want to learn, they want to know what you're saying. They don't pre-judge. We found a lot of times in America that people will pre-

judge you, they think that before you get up they know what you're going to do. And there's a feeling of resentment somehow or other in the air...over there, if you do your song, straight ahead, if you do it well, well they let you know...I don't know what would have happened if we played bad over there, maybe they would have thrown rocks or something...they say that they can be really rough if they don't like you. But there wasn't a person in the house that wasn't standing up, on the chairs. They weren't rushing up trying to tear our clothes, it wasn't anything like that, they were just a part of the music. Just came there knowing what they were going to hear - they got into it, they were a part of it, and the whole tour was that way. □

The next issue of HIT PARADER will have the conclusion of this interview.

Delaney raps about recording live, mixing his own albums, his musicians...the whole music scene!

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| 13. Artie Johnson   | 38. Ricky Nelson    | 63. The Cream             | 88. The Grass Roots                     |
| 14. Judy Carne      | 39. Richard Harris  | 64. Beatles (group)       | 89. The Nitty Gritty Dirt Band          |
| 15. JoAnne Worley   | 40. Leonard Nimoy   | 65. Cold Blood            | 90. The Youngbloods                     |
| 16. Alan Sues       | 41. Johnny Cash     | 66. Moody Blues           | 91. Big Brother and the Holding Company |
| 17. Dennis Cole     | 42. Tommy Roe       | 67. The Who               | 92. Chicago Transit Authority           |
| 18. Led Zeppelin    | 43. Mama Cass       | 68. Supremes              | 93. The Jefferson Airplane              |
| 19. Michael Cole    | 44. Otis Redding    | 69. The Byrds             | 94. Creedence Clearwater Revival        |
| 20. Sally Field     | 45. James Brown     | 70. Iron Butterfly        | 95. Sly and the Family Stone            |
| 21. Judi Collins    | 46. Lou Rawls       | 71. The Doors             | 96. Country Joe and the Fish            |
| 22. Herb Albert     | 47. Dionne Warwick  | 72. The Kinks             | 97. Grand Funk Railroad                 |
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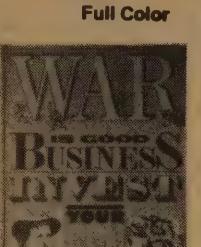
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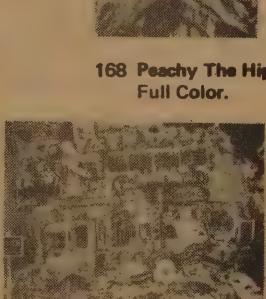
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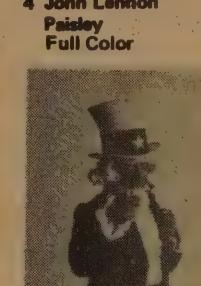
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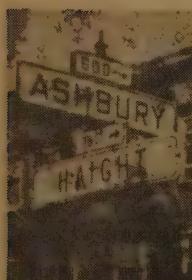
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# Communication

by Dom Petro

Discontent might be said to be a source of ambition, creative effort, and accomplishment. Or, conversely it can breed resentment, hatred and other miseries that inflict man.

Discontent may grow from a disability, bad environment or frustration. However, there are many cases of disabilities overcome, growing solidly out of bad environment, and frustrations from whatever cause defeated with successful effort. Just as there must be cases of utter ruin born in ideal environment, misery from excellent health which has been distorted. The question then is whether Discontent comes from outside influence or is permitted to grow in the mind. No form of government or social reform can arrange and supply ideal individual needs. If such existed the confusion would be maddening. Imagine trying to separate real needs from whims on a national scale and really trying to satisfy them all!

A high position in society and money is no guarantee of real security, any more than poverty is assurance of degeneration. The former TENDS toward security and the latter TENDS to produce discouragement. No one is suggesting bowing to environmental facts whatever they are -- quite the contrary. We are born into our particular worlds and we react with what we are and have to what is around us. Which means that environment certainly affects us and WE AFFECT IT. And this last is the most interesting.

Then there's heredity: the very stuff of which we are made. We may wear us with good pride or deform ourselves with brutal arrogance or miserable shame. The two schools of heredity and environment each claim to have the key to man's behavior. Man seems to be helpless in the grip of inner and outer influences and thus he is and does what he cannot help being and doing. Man then is a programmed computer -- Really?

Although a case might be made for man's helplessness, a case might also be made for man stepping out of statistics and becoming an INDIVIDUAL and either using or changing what seems inevitable for his life into something wonderful and really satisfying.

This column is devoted to the INDIVIDUAL, the bane of all collective societies and ANT psychologists. In this crowded world the individual certainly has difficulties. He may even mistake his own marvelous impulses and use them destructively or noisily, in an effort to be noticed. Why should he want to be noticed by others? When he thinks this way he's not sure and wants approval of what he's doing: from crime to way out dress -- or very "in" dress and behavior. Wrong use. He realizes when he is alone that he is a tiny voice crying in the wilderness in a frenzy of meaninglessness. How then is he to find himself. By living fully. Is this getting high and trying all the erotic experiences? No! Puritanical living? No! Let's try to find it.

Are possessions happiness? Is owing many many things a surer road to quieting that inner urge? No. But some people carry this to the extreme of having no possessions and going back to nature. And cooking a single meal under these conditions is a long process when you think of fetching wood and water. There is some satisfaction in this however. But can man go backward? Is the time left over from the long hours of these chores so small he might miss himself? On the other hand modern conveniences give us much "leisure" time? If you ask what you are supposed to do with it -- you are missing something important! The word "leisure" is deceptive. And you KNOW people who really have many possessions and do not possess themselves and go sour.

Who are you? What do you own? How much of it did you earn, make, build, steal, inherit, adopt? Take inventory. Next, what do you do with it all? Do you hide or show it off? How is it arranged or set up? Neat or sloppy? Do you share with others? Do you hide

it selfishly or just take it for granted? As you inventory your possessions with some of the above questions, you will begin to look into a psychological mirror and see your reflection. And it will show distortions and some very fine things. Look at it straight. See your attitude toward things you own and persons close to you. This is no excuse for conceit or self abasement. No one is telling you to see how miserable you are. Far from it. See the fine things with a smile and straighten out the others. Too many of us suffer more from self abasement than from good pride (as distinct from conceit). A person who has his own world and has arranged it to the best of his ability is a king and doesn't need to impress anyone with strutting. He has impressed HIMSELF. He is interested and therefore interesting. This has nothing to do with selfishness because its reaction to others will be healthy and bring friendly responses.

If you are discontented with your lot and stay that way, then inheriting a million will do nothing for you except to make the misery expensive. Drink and drugs only amplify discontent while creating more problems. They take you out of yourself artificially and create phoney worlds which you can only gawk at. And when you are out of yourself you're not living no matter how dazzling the image. Avoiding self is the first and worst hypocrisy. Only the real world AND what you do IN AND FOR IT can bring you life. Stay with you because that's where you live. You are far too wonderful and important to waste.

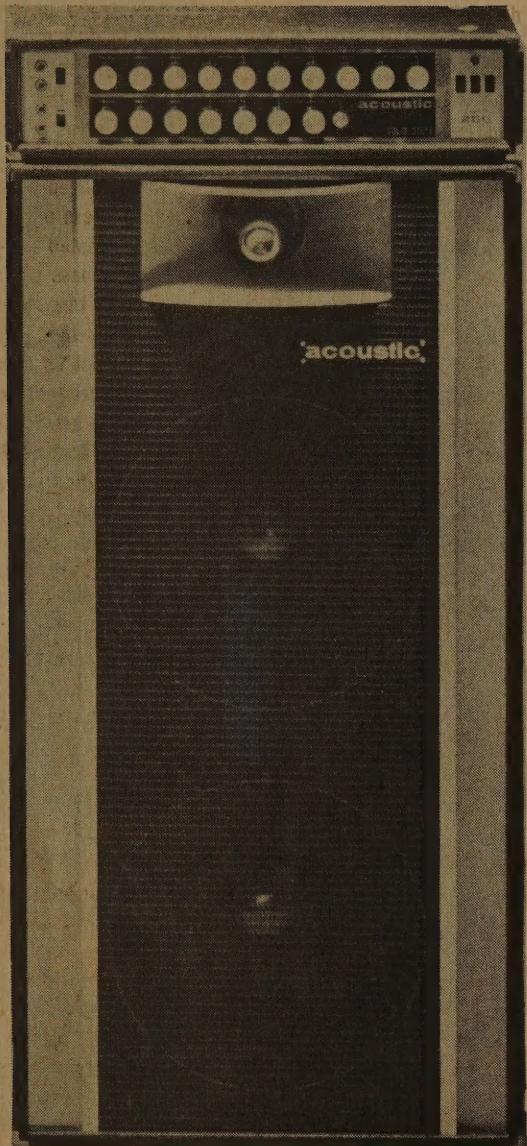
And all the above is written with deepest affection and hope.

What should interest us here is that we CAN make changes in our lives IF changes there must be. Sometimes only a slight change or none at all is necessary. If we are REALLY HONEST we may find that the wild and drastic changes we planned are only escape from what we are too lazy to change, OR worse: the gang might laugh at us!

Look into yourself for the real possessions. Spiritual? Somewhat. But isn't it plain horse sense to take stock of the very source of your own living which is YOU. Think! If you are discontented and feel you MUST DO SOMETHING OR ELSE--! You are tired of the same ole --! Try something different just as long as it's different! Watch it! Why not try examining yourself and not the environment, forgetting praise or blame. Just add up the score. If you really did try to do the best with what you have then at least you know what didn't work for you. Now preview other fields and mentally put your good work going in each. Try five or six of them. In short, use imagination and not emotions. Making an important decision in life, work or love is much too important to leave to emotions only.

Most of the time discontent comes from inside ourselves. At first a vague uneasiness or boredom. We then build it up with real complaints and then self pity comes in with some mixed advice from friends. It grows far beyond its real size. Here now is trouble. Look at it straight and forget the self pity. Try to be accurate in appraisal. Forget blame and anger because they distort. You'll find problems much worse than yours have been overcome. You've seen physical disabilities, financial difficulties, and psychological problems overcome in one way or other. This is quiet and steady WORK AND ACCURATE APPRAISAL OF SELF. This has nothing to do with "looking at the bright side --." Neither bright nor dark side must be brought in. Examine as though your problems were specimens under a microscope. Get a clear picture. All this seems so obvious. Is it? Whenever problems come up for solution notice how fast emotions, blame & Co. come along with them and muddy up the picture. Learn to use objective thinking and emotions at the right time to the right degree and you'll avoid ulcers and reduce problems. Hard? Certainly is -- but it's worth it.

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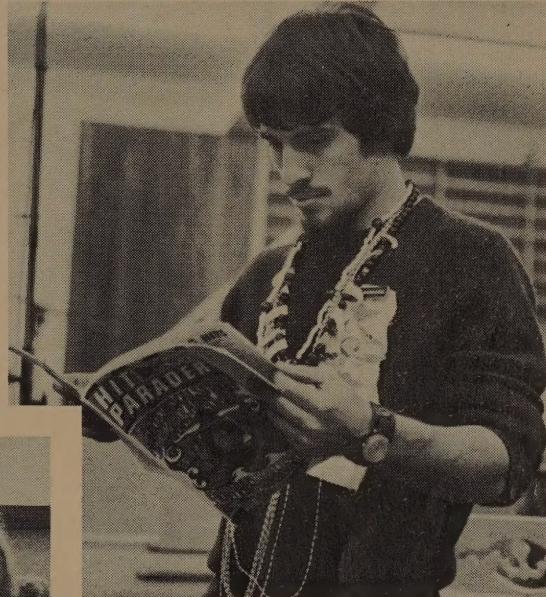
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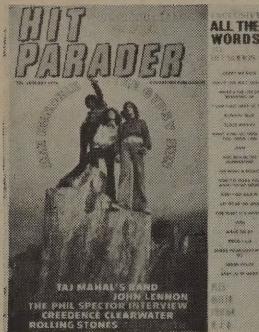
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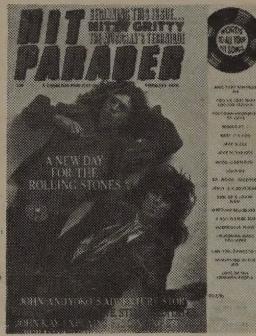
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Taj Mahal's Band  
Blind Faith

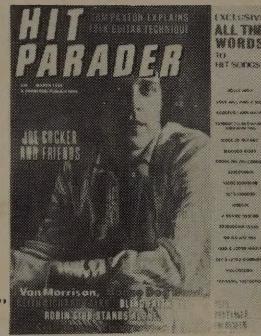
"Carry Me Back"  
"Running Blue"  
"I Can't Get Next To You"  
"Jean"  
"Easy To Be Hard"  
"That's The Way Love Is"  
"When I Die"



FEBRUARY, 1970

Rolling Stones  
John and Yoko's Adventure Story  
Beach Boys' Mike Love  
Steppenwolf's John Kay  
Johnny Cash  
Deep Purple

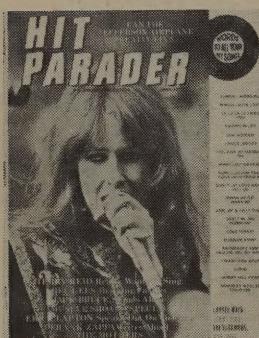
"Baby, It's You"  
"A Boy Named Sue"  
"World Pt. 1"  
"So Good Together"  
"And That Reminds Me"  
"Suspicious Mind"  
"I'm Gonna Make You Mine"



MARCH, 1970

Joe Cocker & Friends  
Creedence Clearwater  
Van Morrison  
Keith Richard Talks  
Robin Gibb  
Bonzo Dog Band  
Blind Faith Quiz

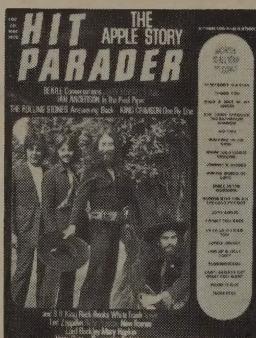
"Holly Holly"  
"Na Na Hey Hey"  
"Yesterme, Yesteryou"  
"Take A Letter Maria"  
"Dock Of The Bay"  
"Eleanor Rigby"  
"Down On The Corner"



APRIL, 1970

Jefferson Airplane  
Terry Reid  
Bee Gees  
Jack Bruce  
Eric Clapton  
Muscle Shoals Special  
Frank Zappa

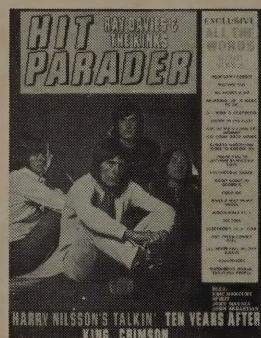
"Whole Lotta Love"  
"La La La"  
"Jingle Jangle"  
"Jam Up & Jelly Tight"  
"I Want You Back"  
"Raindrops Keep Fall-ing On My Head"



MAY, 1970

Apple Story  
Rolling Stones  
King Crimson  
Led Zeppelin  
Mary Hopkin  
B. B. King  
Lord Buckley

"Thank You"  
"No Time"  
"Love Bones"  
"Everybody Is A Star"  
"She Came In Through The Bathroom Window"  
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks  
Harry Nilsson  
Ten Years After  
King Crimson  
Spirit  
John Mayall  
John Sebastian

"How Can I Forget"  
"Hold On"  
"Thank You"  
"I'll Never Fall In Love Again"  
"Hey There Lonely Girl"  
"No Time"  
"Psychedelic Shack"



JULY, 1970

Mick Jagger's Movies:  
Al Cooper  
Alvin Lee  
Ike and Tina Turner  
David Ackles  
N.Y. Rock And Roll Ensemble

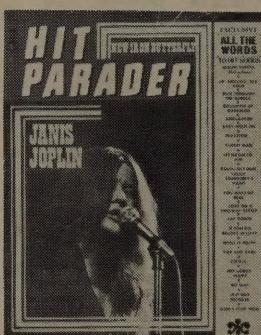
"Bridge Over Troubled Water"  
"Ma Belle Amie"  
"The Rapper"  
"Traveling Band"  
"Who'll Stop The Rain"  
"Kentucky Rain"  
"Hey Everybody's Out Of Town"



AUGUST, 1970

John and Yoko  
Joe Cocker  
Jerry Butler  
Moody Blues  
New Canned Heat  
Ian Anderson

"Woodstock"  
"American Woman"  
"Let It Be"  
"Spirit In The Sky"  
"ABC"  
"Celebrate"  
"Up The Ladder To The Roof"



SEPT., 1970

Janis Joplin  
Jack Bruce  
Manfred Mann  
New Iron Butterfly  
Allman Bros  
Simon & Garfunkel

"Up Around The Bend"  
"Daughter Of Darkness"  
"Sailorman"  
"Puppet Man"  
"What Is Truth"  
"Cecilia"  
"Hey Lawdy Mama"

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